

Discourse Analysis Models in the Training of Translators
an empirical approach

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ABSTRACT

This study aims to show that insights from Critical Linguistics and discourse analytic tools can be used to build an integrated translator training curriculum. It shows how text analysis is empirically put to work in delivering model training for university level translator training. The research shows how the tools used for linguistic criticism can be implemented in evaluating translated work.

The work falls into two parts: theoretical and practical, where the former is dedicated to show what the different theories in the discipline have achieved, and tries to demonstrate how they can be eclectically employed in translator training schemes. Meanwhile, the latter shows the implementation of as many as possible of those ideas, and evaluates them through students' work.

The research argues that academically trained translators show measurable improvements in performance.

Dedication

To the soul of my father, whom as a child I gave reason to believe that schools are not meant for me;

To my mother, without whose constant supplications I could not have achieved this;

To my beloved wife Tharwat who gave up so much for me, and gave me so much to make this work possible;

To my children Anas, Muhannad and Lina who have encouraged me in their innocent ways to invest my best in this work;

To my brothers, and to all those who have supported and helped me in any way during my long mission.

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Chapter I

Introduction

No matter how advanced in civilization a given people become, they cannot be satisfied with their own heritage, and moreover they cannot do without the global civilization of man. Translation over the ages has been an indispensable human need. It has always had its share in replacing the national identity of the human heritage with an international one. It has become a rather indispensable necessity for this era which is characterised by complementation in all walks of human life.

1.1 Initial Observation

In the Arab world the academic training of translators is not only highly regarded and valued, but is considered most necessary. The approach is classic, in that the trainees are given a short passage to translate, which the lecturer then evaluates and discusses with them in detail. Categorically this seems fine, but the problem lies in the fact that the choosing of these passages is done at random and does not follow a set linguistic backbone to be achieved. On the whole, translation training programmes are rarely based on any theoretical consistent framework.

Academic translation training, in our view, should aim at building systematic analytical capabilities which enable the trainee translator to read better and thus understand the syntax of the text in hand. These training courses should equip the trainees with the capability to read beyond the surface of the text and should also enable the translator trainees to see how in given texts the constituents of sentences could often be reshuffled or deleted. Hence the academically trained translator should be able to decode syntactic rearrangements dovetailed in the text in hand.

When translation is taken to be of inter-cultural transfer, many views would have to change, mainly in the field of translator-training. It would be appropriate to claim that currently much of the teaching of translation leans on literary translation. Translation trainees are led to believe that the primary duty of a translator is to render the '*source language text*' (SLT) as closely as possible in the '*target language text*' (TLT). They are also encouraged to try to concentrate more on the original author, than on the target text. This research tries to set a model for systematically assessing translated works according to a framework based on methodologies applied in linguistic criticism. It considers the translated work to be an authentic and original piece of writing. Criticism of the translated work will be made in relation to the original. This research endeavours to prove that the '*Source Text (ST) = Target Text (TT)*' formula is far from correct, while, on the other hand, it emphasises that translation is rather a dynamic process. It seeks to provide a model of initial conceptual tools to use in translator-training and in evaluating translated works alike. The need is for a textual analysis for a translation model, i.e. one which combines discourse analysis and translation training.

Translation is a rapidly growing area which involves an ST in a '*source language*' (SL) which passes through a process into a target text or TT in the '*target language*' (TL). Furthermore, translation is the process of transferring the '*form*' and the '*code*' while keeping the '*meaning*' and '*message*'. In order for the translator to achieve this, he/she selects the nearest equivalent language unit, i.e. word, sentence or even concept(s) in a TT for each one in the ST. One of the classic questions in the discipline of '*translation studies*' is whether translation should aim at producing TTs which do not read as translations; i.e. which should read as original texts. This, of course, goes much further than what we perceive as the alphabets of translation. Hence, in our view, the ideas of foreignising or domesticating fall at the cosmetic level of the process.

The classic example in this instance is changing people's names or favourite dishes, or further still, sifting 'strong language' for a given audience. For example, a few years ago, an Arabic version (very successful in our view) of *Pygmalion* was staged in

the Lebanon where the famous sentence: *'the rain in Spain falls mainly in the plain'* was 'Lebanonised' into 'My father and I went shopping, brought back a basketful of goodies, we footed the bill half and half'. In Arabic it goes: 'رحنا على الدكانة، جبنا سلة 'مليانة، بّي دفع نصن وأنا دفعت البانة'. In our view, domesticating this classic example was aimed at both the educated layer of people who would have read the original and were curious to see how it was moulded in Arabic, and at the same time the laymen who do not enjoy the luxury of understanding a foreign language.

Though it has a special textual and social behaviour, translation is a distinctive form of communication, in that translators operate with two language codes, and much needs to be done to arrive at a description of this language. Hence, professional translators and interpreters can be an asset to the university lecture room, for they have the enthusiasm the students need to develop in order to join in the trade, and more often than not, they have experience in using the 'state of the art' technology of the field.

Holmes (1988/2000) proposed an all-inclusive map for translation studies. He sees translation studies falling into two categories: pure versus applied, where pure translation studies - just like any other science - are both theoretical and descriptive, while on the other hand, applied translation studies are concerned with three main issues: translator-training, translation aids and translation criticism.

We find this map to be very expressive of what we aim to do in this research, for we aim to apply the potentials of the tools used in linguistic criticism in translator-training. These will be used for analysing, criticising and evaluating the text to be translated, i.e. the ST as a preliminary step for translating it, and thereafter we will do the same with the translated product. This will constitute our model in the field of translator-training.

We see translation to be the transfer of a message from one language to another; or rather from a receptor using one language to a receptor using another language. Toury (1980: 17) believes that it involves the decomposition of the source message and the recomposition of a target message. Koller (1995), on the other hand, sees it as a text-processing activity.

The aim of translation is to reach to a second target readership, and this entails a variety of pressures such as those played by the commissioning agent, the need to specialise in a given discipline, having to translate into a foreign language as well as from one, and the need to deeply understand the ST; these dictates require a well-thought out course plan. No known school of translation caters for all of these in its curriculum. Rather, they aim at promoting linguistic proficiency. Our view, as will be shown later in this research, is that knowledge of linguistic concepts is only one of the essential elements in a translation training programme.

It is common knowledge that throughout history translators have drifted from a variety of backgrounds. Their ability in languages other than their own mother tongue has always been a common factor between them all. For some, it was that they have acquired more than one language through birth circumstances. These have brought to their work rich subject-matter backgrounds. This has entertained the thought of adopting a vocation-based translator/interpreter training, such as in the fields of diplomacy, journalism, international politics and business, to name a few. However, this, we thought, was rather unachievable so we had to think of a more realistic approach. Therefore, we thought of adopting a linguistics-based curriculum which we think would enrich the trainees' mastery of the language and its culture, thus enabling them to work in all possible fields. We are positive that the curriculum should be dynamic and modifiable at all stages, and that there should always be emphasis on the techniques of the industry. It should certainly be practical, leaning a little on theory. Meanwhile, when recruiting translator training staff the criterion is that they should be academicians who would have practised professional translating and/or interpreting.

Although it should not be expected that theoretical models of translation would solve all the problems translators encounter, this research hopes to contribute to the field of translator-training by formulating a set of strategies for attempting to resolve some of these problems.

Translation is not by any means a matter of mere conversion of languages, while it is an overall concern of three factors: the text, the author and the reader. It has always been debated whether translation is itself an end that serves a certain purpose, or a medium or a process. But surely translation decodes the original discourse and encodes the target one, with the aim of achieving the same effect or impact of the original.

My involvement in translation and interpreting at both the academic as well as the professional levels has contributed a wealth of hands-on experience. They have both poured one into another thus constituting a fertile environment to carry out this empirical research. My irrevocable conviction has always been that translators have to be academically trained, and that professional translators have to bring their experiences into academia. Hence, through out the chapters of this thesis I have quoted examples from my professional experience to show how theory has offered its help in real-life authentic situations.

1.2 Translator-training: A motivation

Translator-training, like any other teaching/learning situation, is not a question of doling out a large vessel filled with knowledge to the students – the relatively empty vessels. Translator-training classes should be learner centred, rather than teacher centred, where the teacher is there only to give guidance. Our aim is to attempt at founding a functional-textual model in teaching translation; one which depends on analysing the patterns of language so as to reveal the structures used in the text in

hand. We aim for this model to instigate a sense of linguistic inquisitiveness among the translator trainees.

Since language is the product of human thought, then it cannot be true that what is said in one language cannot be said in another, or rather translated into another. There is no such thing as 'untranslatable'. However, to achieve this, translators take liberties, or rather have to use their 'translation licence'. For example, to the best of our knowledge, the Arabic language has not accommodated such an expression as '*the wow factor*' as used in the following sentence: 'This room does not have the wow factor for me'. Arabs have expressed the same thought in different words such 'حاجة' 'تهوس' or 'حاجة محصلتش'. We can argue that although one can find a number of expressions which serve the purpose, none of them can be said to be an overlapping equivalent.

'Translation studies' is a fairly young discipline, and interdisciplinarity plays a key role in it. The field still needs to form a firm research infrastructure. In the meantime, it requires bilingual abilities coupled with bicultural vision. Nevertheless, it is not about learning specific skills for producing an acceptable target text in one language based on a text written in another. Further still, it is common knowledge that "translators today cannot afford to be linguistic hermits, sitting alone behind a typewriter and surrounded only by dusty tomes", (Kiraly, 2000: 12). Then, such translator-training programmes should be prepared to identify and teach norms as being dynamic and mutable rather than static and immutable. They should aim to produce the translator who is able to identify and appropriate the norms of the market. They must be geared to produce translators who are capable of working co-operatively within the various overlapping communities of translators and subject matter experts to accomplish work collaboratively; to appropriate knowledge that constitutes those communities.

1.3 Aims and Objectives of the Study

This thesis is empirical in nature, and it was destined to be so for more than one reason. First of all, from my position as an academic translation trainer, I have for long tried to set a curriculum for the courses I teach, but to no avail. At the start of every semester I would set out to implement a scheme I had devised so as to cater for a set of goals within the broader view set by the English department, but no sooner than I started diverging from it, to cater for the more urgent needs of that particular group of students, did I leave behind the set goals and targets. Of course, this has not ever been for the sake of change as such, or to revolt against the set goals of the department, but rather to serve the direct needs of the students, which change with each group I teach. I believe this is only very natural, and it has moved me towards broadening the curriculum itself so as to make it fit a much wider view.

The aim is to show that insights from Critical Linguistics and discourse analytic tools can be used to build an integrated translator-training curriculum. Within this broad aim are more specific objectives. We aim to devise a model for university-level translator training based in on Critical Linguistic principles. We also aim to show how the tools used in linguistic criticism can be implemented in evaluating translated work and to provide evidence that academically trained translators show measureable improvements in performance.

Teaching translation at al-Quds University follows a traditional approach. The better lecturers would follow what some would call the '*bottom up*' approach, i.e. moving from smaller linguistic units to larger ones. They would segment the curriculum into translation techniques such as repetition, negation, adverbial clauses, the passive etc, and would give one at a time to the students to practise. This technique obviously relies on an unfounded hope that each of the students would be able to combine these segregated skills thus acquiring a translation process of his/her own. Moreover, lecturers do not seem to accept that cooperative tasks where students work together, identify potential problems, find resources to solve them and suggest solutions to these problems, and make decisions together, are worthwhile, although this approach is thought to motivate student learning. The '*top-down approach*' which starts with

an overall evaluation of the target text, then moves from larger units to smaller ones, is not catered for there either.

A pre-requisite for this approach is that the translator students should be well-equipped with writing capabilities. In this research we aim to outline the common textual as well as technical tasks translator-trainees need to perform in completing a translation. The former relate to comprehension, meaning, structure, and vocabulary of the source text, as well as coherence, cohesion, style and consistency, while the latter refer to research skills.

According to Gouadec (1990), there are seven types of translation. We believe that translator-training schemes should cater for them all. Hence, translator students should be trained to cater for the requirements which can arise during the course of their work. They should be able to handle ‘absolute’ translation, i.e. that which aims at transferring the whole of the source text without alterations. They should be trained to deal with ‘abstract’ translation, which requires them to produce a condensed rendering thus giving the commissioner access to specified points in the text. ‘Diagrammatic’ translation is a further type, whereby the content of the source text is transferred into diagrams and/or tables in the target language. Gouadec sees ‘keyword’ translation as another type, in which the translator translates the keywords which indicate the basic concepts and places them in a list according to their frequency of use and importance.

Novice translators perform what Gouadec (1990) terms ‘reconstructions’, as they concentrate on the content without paying attention to the form. The professional environment sometimes requires this kind of practice, where the commissioner needs access to the content in the simplest and fastest possible way. Since translation is mainly a service industry, translators find themselves in the position where the commissioners pay them to ‘tailor-make’ translations to fit their needs. ‘Bulk’ translation, (as we see it), seems to be very much in demand today; there are those who advocate that translation training programmes should cater for market demands.

In a typical academic situation, translation trainees are given plenty of time to do relatively short assignments.

Translating for intelligence services, for example, requires concentration on every single word, and with little or no regard for the form. However, they require the translator on other occasions to select certain words or issues, in what is known as 'selective' translation. Sight translation is another type which is needed mostly in the public services sector. Usually a quick summary of the content is given; nevertheless, it can be very demanding on the translator, depending on the nature of the topic.

1.4 Layout of Research

This thesis falls into seven chapters, this introduction being the first one, followed by a **"Map of Translation Studies"** in **Chapter II**, which aims to survey briefly how translation studies have served translation practitioners. **Chapter III**, **□Textlinguistics and translation□**, aims at showing how translation theorists have made use of textlinguistics to further their studies in the field. **Chapter IV**, **"Translation and Discourse"**, contains a discussion about the current trend in translation studies: the study of discourse. In this chapter we attempt to explore how discourse has lent a helping hand to translators. **Chapter V**, **"Corpora, TAP and Translator Competence"**, which falls into three sub-divisions as its title indicates, is allocated first to investigating the role of corpora in the field, then to looking into how *'thinking aloud protocols'* (TAPs) have been borrowed and have used the discipline. The third part of the chapter tries to introduce the concept of translator competence which is seen to play a major role in translator-training and evaluation.

In **Chapter VI**, **"Data Analysis"**, we show how translators are discourse practitioners in that they read the text to be translated in such a way as to make a coherent understanding of it in line with the context. Thus, when a translator is commissioned to translate a given text, the first step they do is to do a first reading for the gist. They then read it a second time, systematically examining and analysing elements such as

the purpose of the text, its spatial location, its background knowledge, and the nature of its participants. Hence a translator is, first of all, and certainly above all, a critic who reads and analyses what is there in a given text as well as what is absent from it. The translator thus makes a continuum of investment of effort, moving from low investment, i.e. gist or non-critical reading to heavy investment, where the reading becomes very much a research study into every possible aspect pertaining to the text.

Chapter VI, with its suggestive title, "**Data Analysis**", compares and contrasts the students' performance in both the pre-theory and post-theory translations in an attempt to show that the hypothesis of this research: "translation training is not a sheer language exercise, but is rather one that involves a sound linguistic and cultural background, without which practicing translation would be considerably 'lame' stands to be correct.

Selected tools of linguistic criticism, as defined by Roger Fowler in his book entitled '*Linguistic Criticism*' (2nd ed. 1996), are used for the purpose of giving a wide background for setting a translator-training course to be used at university level. These tools are aimed also to be used for evaluating the trainees' translated work.

The research ends with the outcome that translator-training courses at university level should follow a well-defined criterion, rather than a haphazard one, as is the case for most current courses.

To sum up, our hypothesis is that translator-training programmes that are based on models derived from translation studies yield better results than do the classical models which follow no theory at all. Hence, we aspire to prove this in practice. To achieve this goal we have devised a simple classroom experiment where a number of students must, without help, translate a relatively short text requiring a given expertise, and then have a second attempt at the same text after detailed explanation is provided. We aspire to find readings which would clearly indicate change in the two

performances which have been termed as pre-theory and post-theory translations respectively.

Chapter II

Map of Translation Studies

Orientation

This chapter is a brief account of what we may view as a map of the discipline of Translation Studies. It commences with an account of the position of translation as seen by both the Arabs and Europeans before the discipline came to be recognised as such. It then proceeds to explore the methods in which translation studies were handled. Views on translation have always been diverse. There are those who see translation as a creation of a new text, and those who see it as part of their mission to improve on and/or 'civilize' a text. We glance at the position in the pre-linguistic era going back to Umayyad Era¹ and in Europe taking it from Cicero and Horace² to the twenty-first century. We then examine the different translation models that have prevailed over the last few decades, starting with the '*grammatical model*' followed by the '*textlinguistic model*' through which we give a hint of textlinguistics and its fundamental relationship with translation.

This section is then followed by a short account of the misgivings seen in the model. We then assign a brief section for the '*linguistic model*', and for Catford as its representative. The chapter proceeds to deal with the '*cultural model*' and introduces Nida as its representative. We allocate three concise sections to the '*interpretive*', the '*Hermeneutics*' and the '*register*' models. These are seen as milestones in the map of translation studies. A section about '*linguistic stylistics*' follows. It aims at linking all the above sections to the understanding of stylistics as a field that has a potential in

¹ (661-749 AD).

² One century before Christ.

evaluating texts. The chapter concludes with a concise evaluative review of the field of translation studies.

This concise map aims to introduce the notion of *translation studies* as a discipline that has emerged from amongst a great many others, but is still one that cannot gain its full independence from them. The aim is to show that since the field still hinges on those other disciplines, so is the case with the academic translation-training schemes. In as far as we could see, translation-training curricula, which prevail at university degree levels, are based mainly on a firm background linguistic knowledge. Our position is that they have been a triggering point for making the discipline develop and move ahead as fast as it did.

2.1 Arab Tradition

The Umayyad era is seen to be the time when translation activity flourished thanks to Khalid Ibn Yazid who did not become a caliph as he has diverged his efforts into translation. Ibn Yazid did not succeed to the caliphate and turned to the path of knowledge. He had all government records Arabicised from Greek and Persian, both in Syria and in Iraq respectively. In the Abbasid era, translation again flourished for al-Mansour started an official department for translation; he was succeeded by Harun ar-Rashid, who made it a bigger and more influential department. Later, al-Ma'mun viewed translation as a pure scientific exercise, and organised it. He established specialised centres to deal with it accordingly, amongst which was 'Dar al-Hikma'³ meaning 'the house of wisdom', which, next to being a library, was a forum for scientists and astronomers. Sources in all disciplines were translated from Persian, Greek, Syriac and Hindi. As a gesture of how important translation was, the Caliph gave the highest rewards to translators: the weight of the translated work in gold. Baghdad's libraries as a result became prosperous with translations of the more important books in philosophy, medicine, and other sciences of that era.

³ 3rd century AH.

Arabs at that time are understood to have been concerned in all sciences and also to have shown little concern for literary works as well. This era could be characterised as being more concerned with translation practice rather than its theory. ‘Amru Ibn Bahr al-Jahith’⁴, one of the masters of Arabic prose in his era, in his book ‘*al-Hayawan*’ (vol. 1: pp. 75-76) mentioned the qualities of translators. He said translators have to be both knowledgeable and eloquent. He explained that they have to possess a good grasp of both languages involved in the translation process. He considered a translated work to be of no lesser value to the original. Moreover, he stressed, amongst many other issues, that he who speaks two languages does wrong to both, as each influences the other. He also highlighted the notion that the lack of subject knowledge can never do justice to the originals.

Hunayn Ibn Ishaq⁵, one of the more prominent translators of Greek and Syriac into Arabic, on the other hand, adopted a rather different perspective of translation which he explains in his ‘*Risala*’ (treatise in Arabic). Hunayn sees that translation can be a perfectible act through revision, or if necessary through re-writing, all depending on the competence of the translator of course, as well as the expertise and knowledge of the target reader. He emphasises greatly the role of practice and imitation.

Arab translators could be said to have followed two methods. A ‘word after word’ perspective was used, where the translator concerns himself with one word at a time until a full sentence is reached to. Hence, translators were faced with the fact that not all words have equivalents in Arabic, and therefore in many cases, Greek words had to be kept and used in the Arabic. Translators also had to deal with the fact that different languages have different word orders. Thus, they had to find an alternative method, such as getting to the sense of the entire sentence and then transferring it into Arabic. Sometimes the same work had to be translated more than once by different translators, and a comparison between the different versions had to be drawn.

⁴ (255H / 868 AD).

⁵ (d. 260 AH/ 873 AD).

The coming of Napoleon Bonaparte to Egypt in 1798 opened the gates to Western thought. Translation had to be involved rather extensively. Muhammad Ali Pasha's interest in technology deepened the need for it. He went as far as to launch a school of languages, which helped improve the quality of foreign language learning enormously, and consequently it had its positive impact on the quality of translation. Later, towards the end of the 19th century, a strong movement in translation of literary texts appeared. Texts at that time were chosen for their merit and value. In consequence interest in western thought deepened.

Shomali (1997: pp. 10-13) explains that the movement of translation in the Arab world became more recognizable in the early years of the 19th century, as a result of the advancement in the means of transport and in those of communication, in addition to the huge increase in the numbers of students who went overseas to pursue their studies. Scholars from Egypt have translated many works in a variety of scientific fields such as medicine, veterinary medicine, as well as in the various fields of engineering and military sciences. The translation movement in the Arab world soon moved from religious matters towards literature.

The Arabs gave translation the utmost importance, and regarded the translators highly. They translated sciences and philosophy, but did not care much for translating literature for two main reasons: first, because they were very proud of their own literature; second, because they were cautious that the legends could conflict with the teachings of Islam. Although the Arabs translated extensively they did not theorise translation. Hunayn Ibn Ishaq saw that the translator first had to read the SL sentence to make sure he fully comprehended it, and then had to express the idea in the TL. Despite the fact that Abu 'Uthman al-Jahith had not practised translation himself he mentioned a number of issues in the field in his book '*al-Hayawan*'. He wrote about the characteristics of the translator, saying that they should have a solid background in the topic they are translating, over and above their profound knowledge in the two languages. Arabs resorted to what could be seen as a scientific method in translation. They translated the one book several times, and compared the translations. Shomali, in his book '*مدخل إلى علم الترجمة*' (Introduction to the Science of Translation) (1996: 10),

ويتضح من هنا أن المترجم كان يشرح ويعلق على ما يترجم، وأن الكتاب الواحد كان يترجم عدة ' says: (It is apparent that the translator had to explain and comment on his/her translation. It is also apparent that each of several versions of the same work from various sources was translated.)

2.2 Western Tradition

The role and function of translation has varied over the different historical periods. Ideas which have been established long ago have continued to be debatable to the present. George Steiner mentions Cicero and Horace as representatives of the first of four periods for translation. This period, according to Steiner, hinges on practice. The second is characterized as theoretical, while the third attempts to introduce linguistics. George Steiner sees that Cicero and Horace would have been the first two writers to have attempted to handle translation as a discipline. And it would seem right to think that Cicero and Horace were among the earliest translation theorists.

They tried to establish an approach to the translation of Greek literature. They first distinguished between '*word for word*' and '*sense for sense*' translation. Translation for the Romans was a means to enrich both their language and their literature, what inevitably made them concentrate on the TL product. They were constantly cautious not to imitate the SL. Horace invited translators to borrow and coin words in moderation. The translator's responsibility for them was towards the TL reader rather than towards the SL text. Since Greek was a language of culture for the Romans, in that the educated among them were literate in Greek, the work of the Roman translator was not to follow the Greek original, but rather to show creative skills.

Christianity brought with it a new dimension in translation. St Jerome's translation of the New Testament in the late 4th century constituted a new era in translation. He followed Cicero's '*sense for sense*' approach. As Latin declined as a major language, translation played an important role in politics. The church consequently started to

become less centralizing, and reformation began to impose itself. Printing made translation undergo noteworthy shifts. There appeared attempts to theorise it. Towards the middle of the 16th century, Dolet developed a set of principles for translation. Chapman followed suit, and took these principles a little further.

Halfway through the 17th century, the Church started to lose its influence over governments. France, meanwhile, was living in a great age of both literature and theatre which involved translation considerably, whereas in Britain, Sir John Denham viewed translators to be equal or rivals to original writers, for they recreate the work. While Abraham Cowley takes the liberty to leave out from and add to the original as he pleases, John Dryden sees three categories of translation: metaphrase, paraphrase and imitation. He maintains that a translator must, among other things, master both languages. His views were copied almost entirely by Alexander Pope. The 18th century witnessed much rewriting and restructuring of earlier works. Goethe introduced his views that every piece of literature passes through three phases of translation.

In phase one; foreign countries are seen in our terms, then the translator reproduces the work in his own way, and later on the work is given a new form, different from that of the original. Towards the end of the 18th century, Alexander Tytler comes to say that translators have to clarify the original when necessary. Steiner sees those works as representing one historical period; the practical period. Then comes a phase concerned with theory, to be followed by a trend to approach translation from a linguistic perspective. Alongside this trend, there was a rejuvenation of the Hermeneutic school. In this respect, there are those who say that there can be no translation without understanding and interpreting texts.

It is our belief that inappropriate interpretation inevitably results in inadequate translation, if not wrong translation altogether. Hermeneutics, as such, can be defined as the science and methodology of interpreting texts, i.e. systematically understanding them, and reconstructing the cultural milieu, i.e. the world in which a given text was produced.

Unlike the Arabs in the early days for whom translation was a means to enrich their knowledge in sciences and who never thought it to enrich their language and literature when they translated heavily from the Greeks, in the West they perceived it to be a huge opportunity to embrace new thought while enriching their languages. As seen above, Horace opened the floor for word borrowing as well as for word coinage. The translators' role was not to copy thought but to enrich it. Translation in the West seem to be twofold, namely for commercial purposes, and lately as an implement in the 'war against terror'.

2.3 The Pre-Linguistic Stage

Towards the start of the twentieth century linguists set out to study language with a scientific approach. They examined the written word rather than the sound. Meanwhile they never took into consideration the issues such as langue, i.e. the hidden structure and rules governing the sign system, and parole, i.e. the visible articulation of signs and parole (speech and writing). Greek was taken to be the model language in an assumption that languages had universal grammar. Hence the approach was prescriptive rather than descriptive. Meanwhile, 'Translation Studies' were conducted with the same approach, i.e. prescriptively rather than descriptively. Language for linguists was the written form only. Studies were merely a question of comparing and contrasting literary texts (creative writing) in SL and TL. Those studies were considered repetitive in that a limited number of issues, such as free versus literal, poetry versus prose, were debated once and again down the centuries. They seldom touched upon the linguistic mechanics of translation. Nida sees that most of what was written in the field of translation is "philological rather than linguistic in orientation" (1974: p. 1046).

2.3.1 The Grammatical Model (The Linguistic Model)

The grammatical approach regards translation as a linguistic operation: grammatical transfer between two languages. It is often associated with FLT (foreign language teaching) in which the grammar of the SL is compared with that of the TL, as language learning drill. Chau says the traditional grammatical model considers translating as a "search for the correct language equivalent / sentence via grammar" (1984: 109) and that it is a question of finding forms and categories in the TL which correspond to those in the SL. While the linguistic model views translation as a branch of applied linguistics which uses contrastive analysis based on phonology, morphology and syntax, it does not give much consideration to meaning (Hatim and Mason, 1990: 20).

It could be said that finally under the banner of the linguistic stage, translation studies were liberated from the philological approach. The early 1950s and 1960s brought about theoretical discussions which aspired to consider translation studies as a scientific discipline. The trend was to compare and contrast the structures of the two languages involved; however, the pragmatic dimensions of language were neglected.

2.3.1.1 The Traditional Grammar Method

This method assumed that Greek grammar is a 'model' grammar, which constitutes an exemplary set of categories for the human forms of thought and knowledge. It assumed also that the grammarians had to find the meanings in their language that correspond to those forms and categories, and hence the role of the translator is to search for the 'correct' TL equivalent sentence patterns through grammar. Novice translators welcome this approach as it gives them a rather false sense of security, because translation is not a mere exercise of grammatical transfer, and translating principles are grammar which studies sentence patterns.

2.3.2 The Formal Linguistic Method

The core of the 'formal linguistics method' is again grammar, just the same as the 'traditional grammar' method. However, the former is based on phonology, morphology and syntax rather than parts of speech and word order. It gives much weight to contrastive grammar, e.g. probability of equivalence. Catford is seen to represent this method as he advocates that "the theory of translation is essentially a theory of applied linguistics" (1965: 19).

2.3.2.1 Catford

Catford sees that the "*theory of translation is essentially a theory of applied linguistics*" (1965: 19). In his book '*A Linguistic Theory of Translation*' Catford sets out to introduce a theory of translation which is based on a general linguistics theory. He sees translation as a "*process of substituting a text in one language for a text in another*" (Ibid p. 1). He also defines replacement as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (Ibid p. 20). He considers translation to be a branch of 'comparative linguistics'. Catford differentiates between 'replacement' and 'transference'. Hence, by the former he means using a word with the same grammatical and lexical equivalence in the TL. He says that in some cases the translator has to do 'transference', i.e. the values of TL items are entirely those set up by formal and contextual relations in the TL itself. For him, the central problem of translating is finding a TL translation equivalent. He argues that equivalence changes constantly on the ranking scale, i.e. on occasions from sentence-to-sentence level, to group-to-group, or from word-to-word, or clause-to-clause.

Catford distinguishes between 'textual equivalence' and 'formal correspondence'. 'Textual equivalence' is any TL text or portion of text which is observed to be the equivalent in a given ST text or portion of text. 'Formal correspondence' is any TL category which occupies as nearly as possible the SL category, and formal correspondence is nearly always approximate.

Catford deals with 'commutation', i.e. systematically introducing changes in the SL text and observing changes in TL text, and 'intuitivity' in which the investigator acts as his own informant, then concludes that commutation is the ultimate test for textual equivalence. He argues that there are conditions for translation equivalence. In his theory about 'dialect translation', he says that it is not healthy at all to translate a dialect in the SL into another in the TL. He says, for example, there is but one London Cockney in the world and there is no equivalent to it. Catford suggests that translators have to go for the social significance of the dialect when used in a given piece of work. In case the use is '*unmarked*', i.e. has nothing untoward about it; the translator has to ignore it.

While the other hand, if the use is '*marked*', i.e. carries some kind of message, he/she has to examine the purpose for the '*markedness*' and deal with it, i.e. he/she has to go for the social significance, and thus preserve this purpose in the TL. In case there is some kind of markedness, the translator has to create, in his TT, some kind of 'turbulence', 'disorder' or 'chaos', i.e. if the ST is not 'smooth', he should not 'smooth it out'; because this is what the text is after. In his theory about translation Catford has contextual ideas.

He sought after the linguistic model, which did not help much. Hence, there remained the need for a kind of linguistics that is 'life-like', that is, able to help the translator in capturing all the realities of the art; one that will still handle verbs, nouns and so on in terms of their social significance. Intentionality is a receiver's responsibility, and thus the translator's responsibility, i.e. the translator should work out if there is anything 'fishy' in the use of the passive in a given text. People, and thus translators, have to read uncover the covert intentions, and either they get them right or they do not.

The grammatical approach could be said to deal with translation as a linguistic process, and is often associated with foreign language teaching. ST language grammar is compared with that of the TT. The task of the translator is a question of finding meanings which correspond to the forms and categories in the target language.

Whilst linguists were occupied with '*context*' in the 1960s, Catford tried to avoid it, and opted for '*rank-bound translation*'. In his book of 1965 entitled '*A Linguistic Theory of Translation*', he realized that there is some kind of lack of synchrony between languages. He saw that a few 'things travel' nicely from one language to another, i.e. from the SL to the TL, while others do not. For example, an *adjective*, in one language becomes a *nominal phrase* in another; '*law students*' in English is '*étudiants en droit*' in French, which literally translates back into English as '*students in law*'. Thus, he termed anything that travels with some kind of impediment, i.e. *adjective* in SL to something else in TL as '*textual equivalence*'.

However, Catford was not particularly interested in '*textual equivalence*'; but rather, it was the '*non-textual equivalence*' that he focused on. This is probably where he went wrong, because translation is very much about textual equivalence. Nevertheless, his work paved the way for those interested in empirical research in translation studies, for it established the vocabulary, the tools and categories for such work. Hatim notes that the shifts described by Catford are almost purely linguistic, and are opted for automatically, while they frequently entail choices dictated by the translator's preferences (2000: 17).

At this stage, linguistics did not deliver; it did not help restore meaning, for grammar can be meaningful only when used deliberately. For example, the passive could be used with a hidden agenda, i.e. to produce a deliberate meaning. It could be used to hide an ideology underneath it, e.g. 'We regret to inform you that your application for such and such a post has been refused on the grounds...' Thus translators were left in need for a kind of linguistics which would be of some help to them.

2.3.2.2 Transformational Grammar

Transformational grammar burgeoned in the 1960s, and translation theorists began their attempt to apply it in explaining the process of translation. Nida, for example, saw generative-transformational grammar (GTG) as providing the translator with a

technique for analysing the SLT as well as for generating corresponding expression in TLT (Nida, 1964: 60). This field was concerned with ‘the creative use of the language’. Chau (1984: 124) says that the grammatical approach to translation theory regards translation solely as a language operation. In other words, its interest lay with how one can produce an endless variety of sentences expressing the same meaning. This constitutes a healthy exercise for the translator, because translating, to a certain extent, is a business of paraphrasing, or that of producing replicas. Hence, ‘Transformational Grammar’ challenges the creativity of the writer, and as such, it was promising for the translator. However, Chomsky never meant that his work be used for translators. Nevertheless, translation theorists insisted that what applies to one language could simply be duplicated and applied to another. But they obviously were completely wrong, because it does not work like that at all. It is not a question of bridging gaps between two language grammars.

2.3.2.3 Shortcomings of the Grammatical Model

In our view, the major shortcoming of the grammatical approach is that it deals with translation as a linguistic process and associates it with foreign language teaching, where translation is a mere transfer between two languages; “a search for the correct language equivalent lexicon” (Chau, 1984: 109). The formal linguistic approach, on the other hand, views translation as a branch of applied linguistics which applies contrastive analysis.

Both the ‘Descriptive Linguistics’ as well as the ‘Transformational Grammar’ models were single language descriptions, and both try to examine the description of SL as opposed to that of TL. This would not be much help to the translator. Secondly, the issue of syntax dominated the two models, while meaning was out of the way. And thirdly, meaning could not be dealt with, even if that was the intention. But translators’ work is based rather on meaning, and they deal with syntax which when reformulated produces meaning.

Linguistics did not restore meaning, but meaning can appear through the use of grammar. In other words, grammar can be said to be meaningful. Meaning can be ideological, hence, on occasion; a writer can deliberately use the passive for example, so as to produce a certain meaning, or a certain effect. Consequently, the translator is required to capture this meaning and to deliver it as much as possible. Furthermore, this is one situation in which translators need some kind of linguistics to help them do their task efficiently.

2.4 The Cultural Model (The Ethnographic Model)

The cultural model is also referred to as the ethnographic model. This approach sees that language and culture are inseparable, and that translation is concerned with both so as to be able to describe and explain the view of one people to another. However, unlike the Grammatical Model, which takes syntax as its foundation, the Cultural Model takes semantics. Meaning is defined in terms of the cultural context, and thus translation is an act of cultural transfer rather than a linguistic one (Casagrande, 1954: 338). The ethnographical-semantic method sees translation more as an issue of culture than one of language, and that there exists a gap between the two, left to the imagination of the individual translator to bridge. Thus it is essential that the translator be bi-cultural as much as they have to be bi-lingual. This perspective came as an offshoot of the '*language relativity*' which advocates that language determines man's conception of the world around him. This approach came to life at the hands of Bible translators who realised that the differences between cultures constituted a huge challenge which involved having to explain words and the experiences tied to them. The classic example in this context is that about the 'Lamb of God', symbolising good and bad people.

2.4.1 The Ethnographical-Semantic Method

Bible translators realised more and more the differences between the different cultures, and thus they became more aware of the details of the problems in their task. They found themselves challenged by ethnographical-semantic questions, and they realised that grammar does not help them understand the meaning of words. To achieve their task they explored semantic structures of languages and came to the conclusion that 'meaning' is culture-bound. Translation educators consequently attach importance to explaining the civilisations, comparing and contrasting them, thus directing the attention of their trainees to developing their sense of culture.

A word is a world, and its history is a culture. Therefore, a translator has to be both bilingual and bicultural (only if practically possible). Translators are dominated by two elements: ethnicity and language. The ethno-semantic method, in other words, involves society as well as words. Hence, it is not helpful to understand the meaning of a word from grammatical divisions which are language bound. It is not enough to know adjective, noun, and verb, etc. Deep semantic structures ought to be formulated, and meaning should be considered as inseparable from the language itself, e.g. relations, family trees, maternal cousins or uncles, and these close distinctions exist in Arabic and some other languages but not in English. It is sometimes very important to distinguish whether one is referring to a doctor, man or woman. Context comes in, even into such trivial matters. In English, for example, the translator cannot tell the sex of a doctor, unmarked. This method paid attention to these things by drawing explanatory tree-diagrams of every sentence written or utterance said, as a way for explaining things. Translators must bridge any gaps they find. The 'culture to culture' model cares for people, objects, what one eats and drinks, and so on and so forth. This is, no doubt, an important aspect of culture; i.e. objects in any given culture are important, but cultural gaps exist there, and they have to be bridged. It is the translator's duty to do the bridging. This is the way the 'ethno-semantic method' saw culture, which is by all means useful, but indeed very static, and by no means comprehensive.

Translation studies suffered from this because translators began to see ‘culture’ in terms of ‘context’. Hence it began to be thought of as a specific manifestation of the ‘source language text’ for an audience from a different space and time, and ‘socio-cultural’ background. Anything that can be said in one language can be said in another, but should be said in the other way for the ‘target reader’ to be able to understand it. Translators should deliver the same ‘effects’ that the original text had on the original readers. Hence, if they depart from the SL text, no harm is done. Therefore, translating thus is ‘effect into effect’. However, it is not advisable to translate ‘effect into effect’ if there is no real need for this to be done. Translators can always remain literalists, and can therefore stick to translating ‘word for word’, ‘verb for verb’, and ‘adjective for adjective’ so long as it works. Translators do not have to start with effect for effect, but by using the ‘literal approach’ which was badly received. It could be said that it works almost always, but for the rest of the time translators have to find other ways to capture things such as effect and the like.

2.4.2 The Dynamic Equivalence Method (Eugene Nida)

Eugene Nida, an American scholar and Bible translator who practised translation from the 1940s, developed a theory of translation. He tried to move translation into the realms of science, and this is clear in the title of his book of 1964: *‘Towards a Science of Translation’*. To do this he leaned on syntax, semantics and pragmatics to develop a systematic analytical procedure for translators. It appears as if he was trying to adopt the Chomskyian generative transformation grammar. He made use of the major elements of Chomsky's model to decode the ST as a first step, to be followed by encoding the same in the TT. Translation in his view is a process of analysing the ST into the basic elements of the deep structure, a transfer into the TT, and then a semantic and syntactic restructuring of the idea in TT. Nida spent much effort in clarifying the nature of meaning. He deals with it from three different perspectives: the linguistic, referential or denotative, and emotive or connotative meanings. He invites the translator to analyse the structure of words according to their levels, i.e. a ‘*superordinate*’, such as the word ‘cats’ and its ‘*hyponyms*’ such as ‘lion’ and ‘tiger’.

Nida was interested in the '*functional meaning*' of words, i.e. a word gets its meaning through its context and different cultures impregnate the same word with different meanings. He further asserted from his belief that there is nothing that cannot be translated. In his work he emphasizes the relationship between language, culture and society. He was particularly interested in the response of the receptor of the translated product. Nida would say that he has a language that has not yet reached areas such as repetition. He was obsessed with statements such as "the Lord is your shepherd or fisherman". These were the problems he had, and this is true because once one is talking about repetition, one is talking about literacy, a language that has been able to do things with text. But when we observe those Eskimos we can see that they are not at a stage where the object dominates their lives.

Nida introduced two types of equivalence: '*formal*' and '*dynamic*'. Formal equivalence, which is ST oriented, focuses on both the form and content of the ST. For the sake of correctness and accuracy footnotes are resorted to for clarifying culture-related matters, while dynamic equivalence, which is TT-oriented, stems from what Nida refers to as the '*equivalent effect*'. This aims at giving the same effect of the TT on its reader as that of the ST. The message in the TT has to be completely pure of any reference to that of the ST. It has to be as natural in the TT as can possibly be, i.e. it should show no interference from the SL. For Nida, a 'good' translation is that which achieves an equivalent response. But his golden rule gives priority for meaning over style. As would any theorist, Nida came under heavy criticism for his ideas. Back in the mid-1980s, I was commissioned to translate a theology conference inauguration speech for the non-Arabic speaking guests. I translated '... ولكن، وكم أكره حروف الاستدراك، ...' as 'but and Heaven knows I hate 'buts'. Later I had to explain to a stubborn colleague that in that particular context it is the 'effect' that counts and that it is not at all about 'adversatives'.

There are those who see that equivalence operates at the word level, and others who say that 'effect' is rather immeasurable, and that it is asking too much to get "the same response in two different cultures and times" (Munday 2001: 42). Munday says: "Indeed, the whole question of equivalence inevitably entails subjective judgement

from the translator or analyst” (Ibid: 43). Our view here is that Nida puts the translator in a position of having to be able to weigh the effect of a given text on its ST readership and transferring the same effect onto the TT readership. The flow here is that the translator will be conveying the effect of the ST on him/herself and transferring this same effect again on him/herself, while he/she may be able to be the judge over one of the two languages involved, being a native speaker of either the SL or the TL. This is in the light that some believe bilingualism is a myth.

Eugene Nida sees that since languages have the ability to express everything, translation is an endeavour to achieve a natural equivalent (Nida 1964: 160). Nida aims to stir the translator away from ‘word for word’ translation. Neither perspective handles the process of translating, which gave rise to the interpretive perspective. Meanwhile, in Hatim’s view, anything which is said in one language can be said in another, unless the form is an essential element of the message, even though what has value in one culture community may be devoid of significance in another. Therefore, further to their competence in the two languages in question, translators have to equip themselves with cultural background knowledge.

Less accessible cultural elements in the SL text, in some cases, need to be substituted by more appropriate TL ones. For example, in some parts of the Arab world, a compliment is paid to someone when he/she gets a hair cut which has a religious background. We say: ‘نعيماً’ which in the religious perspective means ‘*this is a grace of God that you could have your hair cut and to renew your shabby looks with bright ones*’. This in the West is rather odd, but people still might be complimentary on such an occasion. They might very well say: ‘Nice hair-cut’, which of course has no religious connotations.

Nida could be understood to have considered formal equivalence and dynamic equivalence as orientations rather than mutually exclusive choices, where the former in a given case could be more appropriate. Hatim and Mason use the example where interpreters at crucial points in diplomatic negotiations opt for exact translation so as

to achieve equivalence effect rather than assume responsibility of rephrasing a speech (Hatim and Mason, 1990: 7). Dynamic equivalence, on the other hand, is assumed to be the normal strategy. Since there is no known means to determine the effect of a given text on its readership, the issue is taken from the perspective of 'intended effects'. 'Equivalence' might be misleading in that it implies complete equivalence, while reproducing the same effect is rather an unattainable goal. Hatim and Mason seem to prefer using the term 'adequacy of translation' (Hatim and Mason, 1990: 8).

There is no doubt that defining culture is no easy task, but it is noteworthy nonetheless that people acquire rather than learn it. Moreover, the individual acquires his people's culture while he/she learns other people's culture by various means. Elements discussed in any definition of culture include the language, customs, habits and products on the one hand, and ideas, beliefs and values on the other. Cultures model reality in different ways. Everyone in the world has received the stories of the Bible in a different way. Translators might be bi- or even multi-lingual, but they cannot be seen as 'pan-cultural'. Nevertheless, they are required to bridge between cultures, and to do so they have to understand the practices and values in both cultures.

Translators view issues related to culture as extra-linguistic criteria which they have to cater for in their translations. Consider the following example: 'رغيف خبز وصحن' (A pita bread and a salad) is the title of a commentary which appeared in القدس 'al-Quds' paper by Yousef Najjar of Jerusalem in 1973. In this commentary the journalist refers to a popular and very cheap meal that people would resort to when they have financial difficulties. To translate this title literally as: '*Pita Bread and a Salad*' would not be wrong on the 'word for word' level, but it would deliver the wrong meaning, for the journalist was hinting at economising, and on the incapability of spending money on proper food, while in Britain, for example, having a salad with pita bread is considered to be associated with the wealthier parts of society.

This is completely a cultural question, and in such a case the translator might want to consult with natives of the language s/he is translating into. In this particular case I have asked a number of native English speakers suggesting '*Fish 'n Chips*', '*Bread 'n water*'. Many were happy with the second suggestion as the first is popular but not cheap. They said they could grasp the idea rather easily. This example illustrates that 'word for word' translation does not deliver because of the cultural issues involved in the overall meaning.

The following proverb is used both in Arabic and in Scots. In Scots it goes as follows: '*what's meant for ye will no' go by ye*', (meaning: if a thing is meant to happen then it will and if not then there is nothing one can do about it), while in Arabic it is: 'ما كتب على الجبين لا بد أن تراه العين' (the eyes will have to see what has been written on the forehead). In English there is no hint of any religious element, while it is the core element in the Arabic version. This is seen in the verb 'كُتِبَ' (past participle of the verb to write) where everything in man's life is written in heaven 'في' (the heavenly books).

The following example, quoted from *The Herald* (12 October 2003) from a column entitled "*Why a state-funded Muslim school is a bad idea*" by Mark Boyle, could be seen from a cultural intertextual perspective: "*There was a stark dichotomy between the sincere advocates of an inclusivist approach ("We're all Jock Tamson's bairns"), including myself, and some but not all of the Muslim participants.*" where the quoted saying which sounds in Scotland as "*We're aa Jock Tamson's bairns*" is a famous one often used to express that all people are equal and should be treated as equal. Translating it at the '*word for word*' level will not deliver, while at the cultural level one would easily find a saying or a proverb which handles the same idea. The Arabic for this saying would be something like: كلنا أبناء آدم وحواء literally meaning: We all are sons of Adam and Eve, or كلنا أولاد تسعة literally meaning: We all are sons of nine, referring to the nine months of pregnancy through which any human being has to go, no matter who they are, and therefore all humans are equal.

'*Linguistic turn*' in translation studies prevailed in the 1950s and 1960s, and then there came a move towards the '*cultural turn*' in the 1970s. Unfortunately, it was not successful because of the static nature of culture. Translation history could be said to be based on interculturality, for it precedes monocultures, in the sense that many cultures can be found within one society. Further still, translators can be seen to be intercultural, and their linguistic competence is far from being everything they need to rely on.

In the 1950s, culture was seen to fall into two categories: visible and hidden, the latter being the more powerful. These have been referred to in a multitude of terms such as 'explicit and implicit' and 'overt and covert'. Attempts to introduce culture-free languages such as Esperanto could not be said to have had much success. Later culture started to be seen to have three levels: an accurately measurable level, a taught and learnt accepted way of doing things including customs and traditions, and an informally acquired level.

The following quotation from *The Scottish Sun* of Friday, April 8, 2005 is a classic example of how cultures give language liberties which others cannot, thus posing a problem to the translator. A boy aged six years was shot in the head with an airgun. The pellet was only millimetres away from penetrating his left eye and could have entered into his brain, causing death. The paper says:

MILLIMETRES FROM DEATH By Scott Hussey

Boy, 6, blasted in head with airgun

*A BOY aged six cheated death by MILLIMETRES when he was shot
in the head with an airgun.*

The language here is straightforward, while the idea of "*cheating death*" challenges the translator. A rendering such as "إين سنوات ست يخدع الموت" is utterly unacceptable

from the Islamic perspective. No one can cheat death, and the translator cannot disown the idea by saying “I am only translating”.

The Dynamic Equivalence Method could be seen as a modern redefining of an age-old notion of free translation. In Arabic books the term 'يُتَصَرَّفُ' indicates that the translator has taken some liberties in his rendering in order to bring the author's ideas nearer to the TLT readers and to produce the same effect on them as the SLT did on the original readers. We hold the view that translation cannot deliver at the total equivalent level, and that the dynamic equivalent is more realistic. Hence, one of the translator's tasks is to overcome the cultural barriers. According to Nida, it is the similarity of the response of a translation on the TLT readers that is the gauge of its success (1969: 1), while Newmark says it is the message (1973: 10).

2.4.3 De Beaugrande and Dressler and the Textlinguistic Model

The model of the 1980s sought to take care of Catford's work as well as Nida's cultural objects, but in context. The '*Textlinguistic model*' encompassed everything both Catford and Nida wanted. The model could be said to have come up with a richer Catford and a richer Nida. The textlinguistic model looked at the passive in terms of ideology. It viewed words like 'offspring' in terms of ideology. This is lexico-grammar; a machinery which examines how context words and syntax are used i.e. whether '*motivated*' or '*unmotivated*', whether '*marked*' or '*unmarked*', whether '*preservable*' or '*unpreservable*', whether '*buyable*' or '*unbuyable*'. All these factors need context. Text producers sometimes resort to using objects to express attitudes i.e. in many cases pejoratively, and objects are rather powerful when used to express attitudes.

De Beaugrande (1978) identified the criteria for textuality which lend themselves to the assessment of translation as a text rather than individual words or sentences. Hence, translation is a process of interaction involving the author, text, translator and

product. Author and text hint at the underlying strategies of language use as manifested in text features and which are to be seen in relation to the context of communication. The act of translation deals with grammar, i.e. systematic differences between the SL and the TL involved, genre and register, i.e. the type of language used, and the idea of equivalence (denotative as well as connotative), i.e. the selection of items within their relevant contexts. Hatim (1997) sees context as the key to this approach.

De Beaugrande had some promising ideas. The relevant language unit for translating is not the individual word or sentence, but rather the text. A translator's task is to translate a text, not words or sentences. In response to Peter Newmark, one may indeed agree that words are translated, but translators work on them as they occur within a larger structure, i.e. the 'text'. Because the minimal unit of translation is a text; a set of conventions and norms govern how to write within a certain context. For successful translation, equivalence has to come at text level, not at sentence level. Therefore, translation is not to be studied as a matter of comparing and contrasting two languages, for this is rather a language-learning matter that has nothing to do with translating. Sentences have a habit of getting together within different configurations.

There are interlingually almost synonymous texts, but interlingually synonymous sentences only through the mediation of text. Since the minimal translation unit is a text, translators must thus produce equivalence at text level. The equivalence is much more powerful at text level than it is at sentence level, because at text level it is full of signs, pragmatics and hidden meanings. By text we mean a number of things: a sequence of sentences of some kind; anything which stands out as the embodiment of a set of norms that are recognized to be valid by a certain culture. It has a function and is done with certain norms which determine the kind of language one uses not only in terms of what one can and cannot say, but how one says it. One views the translation as a process of interaction between the author of the ST, and between the translation and reader of the translation.

2.4.4 Context in Translation Studies

The '*contextual model*' emerges to tell us when a certain use of a given word is '*motivated*' or '*unmotivated*'. Hence the '*Textlinguistic model*' appeared very slowly with the notion of '*register theory*', but the feeling was that promising more than can be delivered is not healthy. Caution was also advised in the early days of '*contextual linguistics*' in translation with a model that is very impoverished by the notion of '*register*'. It constituted an attempt to capture '*context*' in a very static fashion. Languages were examined, and the question that emerged was: '*what is the concept of a given language?*' But many forms of *English* can be identified from two dimensions: that of the user and the use it is put to, and the domain, e.g. an Irishman speaks rather differently from the way a Cockney speaks.

The notion of context can be handled with a variety of perspectives in mind. The pragmatic dimension, for example, deals with the communicativeness of a text, where its functions are seen within the investigation of pragmatic concepts such as speech acts, the cooperative principle and the politeness aspect. The semiotic dimension envisages meaning in language as signs in their natural habitat; society.

Hence translators observe Catford's grammar and words as well as Nida's cultural objects. They appreciate the register of the ST to be able to deal with the notion of context. Hence for the first time translators have '*lexico-grammar*' added to some culture seen within context, and now they see their work in terms of varieties of language which must be appreciated for what they are.

This issue becomes more interesting when the translator has to decide whether register is worth preserving or not, because the TL is not going to appreciate it. Hence, appreciating the question of register of ST is one way of tackling the notion of context. The model here is static. It is a hesitant step, but nevertheless taken towards the better. Therefore in the very early days theorists settled for this very simple model, but the translation studies in the 1980s started to talk proudly about context.

The idea of ‘situationalising’ the text in hand by relating it to its verbal as well as non-verbal environment is stressed in Hatim and Mason’s model (1997). Meanwhile, Malinowski’s reflections on the context of situation (1923) are an extension of the idea of linguistic predictability, i.e. it is possible to predict the language to be used in a given context. Firth’s theory of meaning says that the context of situation is an aspect of meaning. De Beaugrande (1980) sees that the question of ‘situation’ is an aspect of describing language events. Furthermore, Gregory and Carroll (1978) see the question of situation as an extra-textual feature with some potential concerning statements of meaning in texts of language events.

De Beaugrande (1980) suggests that when comparing and contrasting between two texts, attention is not focused on superficialities but rather on strategies, e.g. why there is repetition in the SL, while the TL uses variation instead. In English, for example, excessive repetition is not accepted unless there is a ‘good’ reason. This is seen as a ‘*norm*’. The distinction between ‘*marked*’ and ‘*unmarked*’ emerges here.

Translation could be said to have two sides closely related to each other: the ‘*linguistic*’ and the ‘*cultural*’ background. No language can exist unless it is deep in the context of culture. And no culture can exist unless it has, at its centre, the structure of natural language, so that the marriage between language and culture is inseparable. As such, it is very important for a theory of translation to distinguish between language and culture.

2.5 The Interpretive Model

This perspective sees the text as the unit of translation. Understanding the source text is paramount. At this level, translation is no longer seen as an inter-lingual exercise, or as an inter-cultural one, but rather as an inter-textual activity (Chau, 1984: 129). This model is of the view that since meaning exists only in unique interpersonal spatio-temporal terms, words cannot be translated, whereas translation is a text-to-text operation rather than an interlingual or intercultural one (Toury, 1980: 23). We see

Nida (1968) advocating the idea that a translator begins to interpret the moment they try to understand, i.e. he analyses what the author is saying. It claims two perspectives: text analysis, which sees the translator as a reader in the first place and thus focuses on context and the communicative event, while the hermeneutic, which is mainly based on a philosophical foundation, emphasises the experience of the translator, who interacts with the text to create new meanings. This seems to be nicely worded but does not seem to leave much room for any objectivity. This model tends to over-reduce the method and sacrifice precision for the sake of communication, and accuracy for the sake of rapidity, while the opposition between the logic paradigm and the hermeneutic paradigm reduces translation pedagogy to a kind of sophisticated mnemonics of any real applicable or metalinguistic dimension.

Context is the overriding factor in all translation: the translator has to embrace the whole communicative event and is entitled to employ comparative grammar, comparative ethnology, socio-linguistics, logic, stylistics, psychology or literary criticism. Hartman (1980: 51) sees that the translator has to know the lexical and grammatical units in the TLT that correspond to those in the SLT. They must also know the stylistic conventions used in the text types.

The translator educators who advocated applying formal linguistics in TT used contrastive linguistics. Along these lines, various pedagogical strategies emerged, including 'back-transformation'⁶, 'grammar translation', and multi-lateral comparison of translations'⁷.

2.5.1 The Text Analysis Method

In the late 1960s, the interest in linguistics could be seen to have expanded from the study of the minimal linguistic units of the phoneme, word, phrase and sentence, into

⁶ Analysing the message of the SL, transferring it to TL, then restructuring.

⁷ Known also as 'Multi-stage translation'.

the study of the text as a unit, its grammar, analysis and typology. There appeared two areas of interest, namely the co-textual, i.e. the linguistic, that which focused on areas such as literary criticism, rhetoric, stylistics, and discourse analysis, and the contextual, i.e. the communicative, which focused on pragmatics and sociolinguistics.

2.5.2 The Hermeneutic Motion

This model is synonymous with George Steiner, who introduced this term in his book *'After Babel'* in 1975. The Greek word *'hermeneunein'*, which Steiner uses to describe the process of *'literary translation'*, means to understand. The *'hermeneutic motion'* is an interpretive method which was originally developed by the writers of the Bible late in the 18th century. It refers to the innate desire of the translator to understand his/her mission. *'Hermeneuts'* imagine themselves inside the activity, rather than treating it from afar, as the empirical scientists would do. Thus, they delve deep into the text, explore it, and then describe what they find in it. Steiner, however, argues that this is not his practice as he exercises translation, but rather that this is generally the nature of the process.

Steiner's motion falls into four phases. The first is *'trust'* or *'faith'*. The translator completely surrenders to translating as a mission, assuming that the ST has some sense which needs to be retrieved. However, if the translator works at this level, the rendered product would be much too *'literal'*. Here the translator might face either one of two cases: first that nothing could be found which could be taken away from its original mould, or that words have only one meaning, and thus cannot possibly be put in any other ones; next is *'aggression'*, *'penetration'* or *'decipherment'*. Steiner leans on a Hegelian and Heideggerian philosophical notion that considers *'understanding'* to be aggressive by nature. The translator at this stage is *"incursive and extractive"* (1975/1992: 314).

However, in this phase it is not possible to stop, and consequently the translator has to move into the third phase. It is that of *'incorporation'*, *'embodiment'* or

'appropriative use'. He/she introduces new elements to the TL as well as to its cultural system, and somehow becomes infected, which causes imbalance within the system. This imbalance is rectified at the final phase; that of *'compensation'*, *'restitution'* or *'fidelity'*. This phase, as suggested by Steiner, is the time of making up for the loss that occurs in the second phase, or otherwise the translation will be deemed a failure. Here the translator has to give back to the SL as much as he/she has taken, by restoring in the TT what was not recovered from the ST. He/she does so by alleviating it in a new cultural context.

2.6 The Register Model

This theory could be said to be an attempt to examine the general principles which govern how language varies according to the situation at hand. In our view, it has proved to be the more influential one amongst its predecessors, for it takes into account the communicative dimension in context, while looking into the social environment. It even goes further than looking into the linguistic and cultural outlook of translation; it considers the social context with two perspectives in mind: use and user-related. The term 'register' could be said to have appeared in the 1960s (Leckie-Tarry, 1993: 28). This approach put language, which is seen as a text, in its social context. Language is used to achieve a social purpose (Hatim and Mason, 1990: 243).

The term 'register' indicates a variety of language, distinguished according to the use to which it is put. Halliday (1978) has introduced field, mode, and tenor as the three aspects in any situation that have linguistic consequences. The field, as put by Hatim, is "home to intense ideational activity", tenor of discourse is "a site of conflict and harmony", and mode is "the mainstay of textualisation" (Hatim, 1997: 82).

Varieties of English are a matter for the user, and they are potentially problematic for the translator. The user dimension, i.e. who you are, is more important. Lawyers speak as lawyers (language of law), and this is a matter of use. However, regardless of who the speaker is, he/she speaks either formally or informally. When one speaks

one does different things compared with when one writes. These differences are systematic, which gives rise to '*register*'.

Halliday *et al.* (1964: 77) describe it as "a variety according to use". Halliday sees register to be "the clustering of semantic features according to situation type," (1978: 111). Halliday explains that in order to make sense of a text one should view it as both a product and a process (1994). The interaction between text and context is that between language and society. The social level, being genre and register, i.e. the contexts of culture and situation respectively, is employed to examine meaning and function. Context of culture, i.e. genre, refers to the "general framework that gives purpose to interactions of particular types, adaptable to many specific contexts of situation that they get used in" (Eggins, 1994: 32).

Context of situation, i.e. the register variables, is an abstract link between the variations of language and those of social context. It suggests that any situation has three aspects with linguistic consequences (Eggins, 1994: 52). These are the field, the mode, and the tenor, i.e. the nature of the social action, what the language used in that situation is expected to do, and who the participants are and what their various roles are (Halliday and Hasan, 1985: 12). In other words, tenor tells the relationship between the addressor and the addressee. It could be, among other things, polite, or intimate, and it could be formal or informal (Hatim and Mason, 1990: 50). The mode talks about the language code used, i.e. spoken or written, written to be delivered in a speech, etc.

There are those who view register to be a variety of language defined according to situation. This insight, i.e. 'context of situation' is said to be Malinowski's, as well as Firth's view of meaning and language variation (Hatim and Mason, 1990: 36-38). Malinowski sought to situationalise the text by relating it to its environment including the cultural surroundings. Firth, meanwhile, held that meaning lies in what it does in the context, i.e. in the 'function' in the context (Ibid). The term was first introduced a little more than fifty years ago. It suggested the degree of formality appropriate for social uses. Register, however, is not the same as subject matter, but when it is

"highly predictable" (Hatim and Mason, 1990: 48), field and subject matter can be very easily linked.

Professionals such as doctors, lawyers, etc. have their own 'languages' i.e. '*registers*' which are rather important for the translators who should be aware of this as a fact. Languages have developed numerous registers covering all walks of life; nevertheless, they have not developed these registers to the same degree, and there are register gaps in certain languages.

Translations are translations, and hence it would prove too much to ask to make them be as unique as the originals. Linguistics is not all bad for the translator. On the contrary, in fact, there are some disciplines in it which are quite helpful. They take care of meaning variation, which is rather contextual. There is a context which creates its own communication. In order to produce 'good work', translators have to do SL analysis as a first step, and then they have to try to see if the target audience would appreciate the analysis. Third, they have to assess how much they can do. In other words a best replica in the TL can never aspire to deliver any more than 80% of the meaning, while the rest goes in the 'washing' of the translating process.

2.6.1 Use-related Versus User-related Register Variations

The use-related variation describes the "use to which a user puts language" (Hatim and Mason, 1990: 39), i.e. the relationship between event and language, in other words, "what people do with their language" (Halliday et al. 1964: 87). From this perspective register is seen as the grammatical, lexical, and structural subtleties one finds between two language activities, e.g. a news article and a sermon.

Catford (1965) categorises this variation into five different classes, namely: - geographical, i.e. diversities according to geographical area, e.g. Egyptian and Iraqi Arabic and Scottish English and English English, which further still gives rise to

dialects, e.g. Cairo Egyptian and Musul Iraqi, - temporal, i.e. that which recognises that languages undergo changes with the passage of time, e.g. contemporary Arabic and Jahiliyya Arabic, - social, i.e. the social classification within a given speech community, e.g. city Arabic as opposed to countryside Arabic, -standard **مدني وقروي** as opposed to non standard, where two varieties of the same language coexist in a speech community, **لغة المتعلمين (وهي شبه فصحي) ولغة العامة** (language of the learned, which is semi-bookish as well as that of the laymen) and - idiolects, i.e. individualistic and might carry a socio-cultural significance, for example those families in Jerusalem who consider themselves to be elite have their own sub-dialect of Jerusalemite.

On the other hand, what Halliday et al. (1964) termed as ‘register’, Hatim and Mason (1990: 39) define as the “use to which a user puts language”. This, in simple terms, is the relation between a given event and the language used to express it. Translators hence are prone to face problems at this level, since languages do not show the same ‘sensitivity’ to different events, which poses problems for translators.

2.6.2 Idiolect in Register Theory

Translation studies made use of Halliday’s work which gave a new perspective of language as a text which has a function and plays a certain part in our lives so as to serve certain universal types of demand (Hatim and Mason, 1990: 36). This work was influenced by Malinowski’s theory of context, as well as Firth’s focus on meaning. This background gave rise to the theory of register. In turn it considered language variation on two levels: user and use. These interested Hatim and Mason to the extent that they developed them into a model on its own. Language is seen to vary according to elements such as geography, time, society etc. as mentioned above. By the term ‘society’ we reflect on dialects, both standard and non-standard.

Then the idea of idiolect emerges. It is a user variation, which depicts the individuality of the speaker who might choose to pronounce words in a certain way, or to repeat certain syntactic structures. Those are user-related varieties which play a

role in achieving an adequate translation, while user-related varieties differ from person to person and from one social occasion to another. These are known as registers. There are conventions which determine the appropriateness of a certain linguistic form to a certain use. Consider: 'Stand up' said by a teacher when the head teacher comes into her class, and 'All rise' said by a court's bailiff as the Sheriff enters the court room.

Field, mode and tenor are the three main types of register variation. Field, of course, is not the same as subject-matter, in that a political speech, for example, is one thing and a religious sermon (خطبة أو عظة) is another, although a sermon in many cases may hinge on a political issue. Mode, on the other hand, is the medium chosen to convey discourse, i.e. by speaking or by writing. Tenor concerns the degree of formality, which is very much an indicator which relays the relationship between the addresser and the addressee. Translators have to consider these aspects of register so as to achieve a proper rendering of the text.

Idiolect is mannerism; certain speakers are fond of certain ways of speaking. It becomes almost individual and characteristic. Idiolect is the 'user'. It can be defined geographically, (i.e. a Jerusalemite speaking), temporally (historically), (i.e. Jahiliyya era Arabic (اللغة العربية في الجاهلية)), or socially, (i.e. upper, middle or lower class). The translator makes an idiolectal profile of a given writer made up of a geographical, historical and/or social element.

Idiolect is an important matter in translation. For example, when *Pygmalion* is translated, attention to the dialectal profile of the girl is given: (she is a Londoner / working class / 1910s). The temporal factor is rather important in translation, for when a 1920s novel is translated, if the language of the 1990s is used it would sound out of place. The use of language goes beyond idiolect in the sense that lawyers speak like lawyers, regardless of their profiles. When people tend to be formal / informal, that goes beyond being Australian or American. Thus formality is not concerned with geographical difference. Formality and/or informality unite people

from different parts of the world. Another factor is the spoken / written element. When people speak they perform differently from when they write. Use is the more important element. It gives us the field of discourse, i.e. lawyers and engineers/field or subject matter. It also gives us the tenor of discourse, formality / informality. Mode, i.e. spoken / written, is also given by use.

2.6.3 Register of Translation

Translations tend to be less technical than the original. They tend to be accessible. The use of register has much to do with pragmatics, which could be seen as the purpose for which utterances are used. These purposes can be either 'marked' or 'unmarked'. Nothing is uttered without a purpose, but these purposes vary in terms of weight or strength. Some purposes are almost purposeless, others are very purposeful: for example, a novel set in Cairo in which the characters are speaking Cairo Egyptian Arabic. So there is a purpose that says we are Cairo people, but the pragmatics are almost zero, and the situation is largely unmarked. How else would Cairo people speak? Nevertheless, suddenly to inject something with a Cairo dialect in order to produce an effect of some kind creates some deeper pragmatics.

2.7 The Text and Context Model

The register theory seems to have left aside the pragmatic as well as the semiotic dimensions. These have not even been recognised to play a role in translation. Hatim and Mason (1990) take the register theory a step further by considering that the communicative dimension of context is not enough to give a clear understanding of texts. They see that fully understanding a text and what lies behind it are two other dimensions that have to be considered, namely the pragmatic and the semiotic dimensions. In this model the dimensions of pragmatics and semiotics have been added to the idea of context without which translation could be considered to lack the necessary degree of adequacy.

2.7.1 Functions of Language:

People interpret other people's utterances and expect other people to interpret theirs so that intentions become transparent, and hence the communicators would understand one another with a degree of accuracy, i.e. they have to look behind the literal formal meaning so as to be able to try to understand the different functions. These functions fall into two categories: macro and micro. The former includes the referential which are thought to be the more prominent and the more important functions in language. These imply transmitting information.

Within this understanding, stretches of language can be coherent without being cohesive. Macro-functions include the '*referential*' one which is thought to be the prominent and most important function of the language. Its function is to transmit information. Within this definition it can be seen that stretches of language can be coherent without being cohesive. Second is the '*emotive function*', i.e. that which communicates emotions. Third is the '*directive function*', or that which seeks to affect the behaviour of the addressee. Then the function that opens the channel and/or checks if it is working is the '*phatic function*'. The '*poetic function*', which indicates the user using a chosen form, i.e. people sometimes repeat a given phrase without aiming to convey any information. The '*metalinguistic function*' focuses attention, and rules of grammar are metalinguistic. The '*contextual function*' is about founding a kind of communication.

The micro-functions could be seen as subdivisions of the macro-functions; they could be seen as a breakdown of the macro-functions, in order to show more precision and explicitness. People do not always directly say what they mean. In other words, it is not only what one says that constitutes the meaning, but also to whom it is said, and in what situation. Thus the same utterance can do different things, and meaning varies with context. Both the semantics as well as pragmatics distinguish meaning. But how do people usually interpret meaning accurately in most cases? How do they reach what is meant from what is said? At this stage it would seem appropriate to introduce the conversational principles.

Human beings apply principles in their conversation. This was what Paul Grice (1975) has introduced in what he termed as the '*co-operative principles*'. In a conversation it is assumed that the sender obeys a number of unwritten rules: maxims of truth, brevity, relevance and clarity, i.e. quality, quantity, relevance and manner respectively. Some varieties of discourse sacrifice one maxim to another; to be clear sometimes one has to be long-winded.

Communication on occasions may degenerate into untruths, for example. For when one says: "I have known her for ages", such a remark is not literally true, but meaning is derived from this deliberate violation or 'flouting'. In this case, the sender intended the receiver to perceive the exaggeration. This remark is both intended and received as a figure of speech; it is a case of flouting for effect. Average people do know that man does not become '*ages*' old. Such figures of speech could be problematic for children or non-native speakers of the language. Violating maxims is often used to express a given desire, for instance to change the subject. A sender often uses flouting to signal the attitude of the message to the receiver.

2.7.2 Intentionality in Translation

Like other disciplines in the field of linguistics, pragmatics has been defined with various perspectives. Stalnaker (1972: 380) defines pragmatics as "the study of the purpose for which sentences are used..." Hatim and Mason (1990: 59) see it as "the study of the relation between language and its context". Yule (1996: 3) defines pragmatics as "the study of speaker meaning". Pragmatics thus is what a given utterance intends to say within its context. Included among the functional aspects used in pragmatics are speech acts, the cooperative principle and Grice's maxims and politeness.

It is better for the translator to be in a position where he/she has something and be unable to deliver it to his target audience, than not to have anything at all. The pragmatic approach places the utmost weight on the intention of the SL text.

Meanwhile, behind any translation there should exist clear intentions. The intention of the translator is to deliver the text accurately to the TL reader. But when we know that the translator might have different aims underpinning the translation, she/he may produce different translations.

Register analysis could be said not to have provided insights into the pragmatic dimension of a text, i.e. what goes beyond the meaning of the actual words. When syntax deals with the relationships between linguistic forms, and semantics translates these forms to life, pragmatics relates linguistic forms to their users, intended meaning(s) and purposes. In other words, pragmatics is the study of how people make sense of what they say to one another.

Intentionality goes beyond register. The world becomes full of signs, some basic and some less basic, e.g. a chair is a chair; basic. But honour for an Arab is one thing and for an Englishman it is something else. One can say, then, that 'a word is a world'.

One might say that 90% of text is basic, whereas the 10% that is left is problematic, interesting and challenging. This 10% is pragmatics; signs which translators have to watch out for. They are pitfalls in terms of ST and TT. Signs are texts, and some signs come in terms of objects; e.g. 'tea' is dinner for the working class in Britain. Such a 'simple' sign forms a junction in front of translators. The 'experienced' translator recognises the sign and opts for an equivalent in the TL, while another suggests a clumsy rendering which gives the impression that the British people live on mere tea, which in turn gives all sorts of wrong signs: poverty or meagreness, unhealthy eating habits, etc.

The following is a practical mistake which we quote from a brochure prepared by the Scottish Executive entitled □*Your Practical Guide To Crime Prevention*□, the Arabic of which reads: 'دليلك العملي لمنع الجريمة' (and here we do not wish to stop at this translation). This is a classic example where the translator fails to recognise the signs invested in the metaphoric English, and thus ends up with a shaky translation, to say

the least: On the bottom inner part of the cover the English says: "*Thieves like easy openings. Help make your home safer with some security*". Here it is quite obvious that the translator could not decipher the code hidden in the word '*opening*' and hence came up with a word for word translation as follows: ' يحب اللصوص الأماكن ذات الفتحات ' (back translation: thieves like places with easy holes).

In Catford's linguistic model of translation, i.e. the grammatical model, language is seen as a code, in other words, dead and static. Linguistics of the 1940s, 1950s and 1960s were not able to cope with notions such as the ideology behind the use of the passive. Meanwhile, the linguistic theory available then saw that language is a code and translation is a matter of pouring out from one vessel into another one.

Speech acts, which are the actions performed through utterances, as in, e.g., the priest or marriage registrar saying "I pronounce you man and wife", or the Queen launching a boat by saying "I name thee Queen Victoria". Speech acts, as expressed by Hatim and Mason (1990: 59) are the communicative purpose of an utterance. These consist of three parts: 1. the locutionary act, i.e. "action performed by uttering a well-formed meaningful sentence" (Hatim and Mason, 1990: 59); 2. the illocutionary act, i.e. "the communicative force which accompanies the utterance" (Ibid.) and 3. the perlocutionary act, i.e. the actual effect of the utterance. Following the work of Searle (1976), Traugott and Pratt (1980) identified six classes for speech acts: 1. the representatives, which "seek to present a state of affairs" (Hatim and Mason, 1990: 60); 2. the expressives, which "give expression to the speaker's mental and emotional attitude towards a state of affairs" (Ibid. 60); 3. verdictives "evaluate and rely judgement" (Ibid.); 4. directives which "seek to influence text receiver's behaviour" (Ibid.); 5. commissives, which "commit the speaker to a course of action" (Ibid.); 6. declaratives or performatives, whose "utterances perform the action involved" (Ibid).

What fundamentally governs a conversation is that interlocutors are assumed to cooperate with each other. They do so by observing Grice's maxims, which explain how to be both "effective and efficient" (Hatim and Mason, 1990: 37). These are: 1.

quantity, i.e. to say enough but not too much; 2. quality, i.e. to make one's contribution to the conversation a true one; 3. relation, i.e. to make the contribution relevant to what is being discussed; 4. manner, i.e. in obscurity, brief and orderly. Thus implicature is a mechanism in language which enables the user to receive the unuttered and/or the unwritten words. Text producer(s), i.e. '*addressor(s)*' and receivers(s), i.e. '*addressee(s)*' are in 'normal' circumstances expected to maintain politeness during communication through the way they use language. This is within the framework which is centred on the notion as of "public face image" as defined by Brown and Levinson (1978: 61).

Throughout known history, attempts have been made to study this process because of its importance as a channel of inter-human communication. 'Translation studies' per se have begun in the last five decades, and are developing and strengthening. They are concerned with the problems of "translating and translations" (Holmes, 1988: 173). They "have now become one of the most active and dynamic new areas of research encompassing an exciting mix of approaches" (Munday, 2001: 7). They have developed from a mere language learning exercise into an academic discipline where the grammatical rules and structures have to be drilled by translating tailor-made sentences. Eugene Nida was the first to treat the study of translation as a science. Holmes defined what the field of 'translation studies' covers. He pointed out that the discipline, just like any other scientific one, has two sides, namely theory and practice.

Towards the middle of the 20th century linguistics could not be said to have been very popular, so far as '*translation studies*' were concerned. Linguists then were not particularly interested in translation; neither were practising translators particularly interested in any studies involving translation. Even though translation practitioners knew all about their field and its realities, they were not completely open-minded towards such studies. As far as translating is concerned, a large part of linguistics, with its many brands and disciplines, was of little or no use. In other words, the kind of linguistics that prevailed was of no use for translating.

2.8 Linguistic Stylistics

Every one of us, uses language, yet everyone uses it differently. The study of style is not a question of fascination with words, yet this could be a starting point. Meanwhile, the study of language reveals ourselves, and how each one of us is unlike everyone else. Defining the study of style is not easy because it involves – among other things - the choice of '*le mot juste*', the use of punctuation, the choice of structures, the word order, the choice of tenses and following or flouting conventions.

Style can simply mean the way something is written, i.e. it is the writer's choice of words and phrases as well as how he/she chooses to arrange them. Thus it is a matter of verbal patterning of a text. It could also be defined as the manner of expression characteristic of a particular writer, or of a particular period. It could be seen as the careful choice of the right words or phrase; in other words, it is a matter of choosing the right word in the right place. The study of style thus might be taken to be the study of finer shades of meaning. Synonyms usually differ following the text in which they are used, and for several obvious reasons such as politeness, formality and economy.

People in a given field may have different words from those used by the general public, e.g. one will not come across a 'فرس سكنية' although it is grey, for people in the field call it 'فرس زرقاء'. Politeness, on the other hand, prohibits the use of certain words; e.g. we tend to say 'بصير' or 'عاجز' instead of 'أعمى'. On the formal side, people say 'عامل نظافة' and avoid saying 'زبال'. In this respect Arabs say 'لكل مقام مقال', i.e. situations dictate words (my translation). Meanwhile, in many situations we tend to follow conventions to the extent where we are unaware of them.

Translation seeks faithfulness in content, rather than style, while the classic challenge for translators is how to transfer style when content and style formulate a whole, so as to achieve the closest natural equivalent which Nida calls for in his definition of translation (1984).

2.8.1 Style and the Translator

The competence of a translator is challenged in the arena of style. The challenge is two-fold: to recognise and identify the stylistic feature in a given text and then to mirror it in the TL. A competent translator is aware of the intricacy of synonymy, for example, and can easily tell the difference between house and home and that they are not interchangeable. He/she knows that words convey ideology, attitude and politeness, and depict register. Synonyms could be said to be 'shades' of meaning that are used to depict points of view or personal evaluation, relating to the kind of text in which they occur. These are used from within a framework of linguistic conventions which we may choose to follow or to flout.

A competent translator sees how selected components of meaning are transferred from the word in its familiar context. Moreover, he/she has a feeling as to how the choice of words is affected in a consistent way over a passage or a text as a whole. For example, today people have come to use pejorative adjectives for praise. Consider for example: "He is filthy rich. This is the type of man I want." "She is dirty on stage, I adore her" and "He is sexy and lustful, and this is my type of men".

Style is a matter of tendencies in a text, or in a type of text. It is what gives a given certain feel. It could be thought of as betrayal of verbal habits. It could also be a question of preference, for example, preferring short active clauses or a tendency to hedge propositions.

2.9 An Overall Evaluative Review of Translation Studies

It might seem appropriate to say that over the different periods in time, there has always been some sort of agreement between practising translators and translation theorists that to achieve complete equivalence between a SL and TL is difficult or rather impossible (Mou'akket, 1988: 164). The question remains then: how does one achieve nearest equivalence? Bias towards SL has been detected to be characteristic

of '*interlinear translation*', while the much advocated type of translation by Newmark, i.e. the '*literal translation*' is *form-based*. Here the translator strictly follows the SL grammar and takes the literary meanings of words from the dictionaries.

Larson, on the other hand, advocates the type of translation which seeks the TL grammatical constructions and the choice of lexical items, i.e. '*idiomatic translation*' or '*meaning-based translation*' (Larson, 1984). Global correspondence between the textual units of the SL and the TL are seen in what is known as '*free translation*', which fails to hide its bias to the TL and the TL receiver. Some do not even consider it to be normal translation.

Hence, when '*literal translation*' is seen to cause difficulties to the TL receiver in understanding the SL, because it moves away from the communicative value, and when free translation causes the text to lose much of the style as well as the intent invested in the SL because it moves away from accuracy, the translator has to give preference to accuracy over communication. Thus it would only be most appropriate to achieve balance between '*accuracy*' and '*communication*'. But the problem with this level of negotiating the issue is that it handles the text rather than the context in which it occurs, and the text here seems to be the ultimate product, which no doubt yields inadequate translation.

Nida and Taber take us to the realm of '*formal correspondence*' and '*dynamic equivalence*'. The former indicates that there is some kind of 'mechanicality' in reproducing the text in TL, which distorts both its grammatical as well as its stylistic patterns, leading consequently to that of the overall message. The latter, on the other hand, could be thought of as the way the TL receiver responds to a message compared with the receiver of the SL. So the name of the activity here is the 'receiver's response'. A translation could thus be judged to have failed to achieve its purpose if it does not achieve the same kind of response, i.e. an equivalent response of the SL as opposed to the TL. But since there exists no text which does not involve a response

from the receiver, and since not all people respond in the same way to a given text, it would be an inadequate measure to consider.

About three decades ago, a new view emerged which deals with language as a '*text*'. It was later referred to as the '*systemic-functional model*' (Halliday and Hasan, 1985). Its pioneers were Halliday and Hasan. It is a social theory of language which examines how language plays a particular role in man's life. It examines the relationship between language and situation, i.e. what language is used in a given situation. This is register analysis, which gives no more than insights to the translator, because its situational variables, namely the field, mode and tenor, do not help in establishing equivalence.

Basing a translation on register analysis would be missing out on pragmatics and semiotics which are the more important dimensions of context (Hatim and Mason, 1990), and hence risking the whole meaning of the text. In other words, register is part of the truth and not the whole truth. Pragmatics is important because it focuses on the intentions of the SL text producer; the translator has to understand these intentions fully to be able transfer the whole truth, i.e. the functional equivalence. Pragmatic translation focuses on the content as well as on the cultural context of the message.

On the other hand the aesthetic-poetic translation, which gives priority to the literary form of the message over the content, is more demanding. Ethnographic translation tries to make the differences in both cultural context and in meaning appear simpler or less significant. Linguistic translation, meanwhile, as might be expected from the term, focuses on the structural or grammatical aspect, thus the product is literal or interlinear. Nevertheless, "...the common desire is to achieve an accurate translation" (Casagrande, 1954: 337-8).

Intentionality could be seen as the interaction of signs from within as well as from outside the text. It works from within a framework comprising register, pragmatics

and semiotics. In the '*text-typological*' approach, the translator deals with concrete aspects of a text to overcome linguistic as well as cultural aspects. The type of text indicates the translation method, i.e. the primary purpose or function of the text, which could be informative, i.e. communicating content, expressive, i.e. communicating artistically organised content or operative, i.e. communicating content with a character of persuasion. The translator first analyses the SL text and aims at producing a functionally equivalent one in the TL. To achieve this, s/he reads the whole text in order to grasp the text-type and genre. This can either be by starting from the smallest textual unit, to end with the text as a whole, or vice-versa.

The translator investigates the SL language semantically, syntactically and pragmatically, starting with the word, moving to phrase and sentence, until s/he eventually achieves the text level to guarantee functional equivalence. In all cases, no harm should be done to the content, while it should be given priority over any artistic form (Reiss, 1981). The SL text should be linguistically understood; what is said and how it is said are investigated. Competence in both SL and TL, in subject-matter and translational competence are most essential tools (Reiss, 1976). This approach gives importance to text type and genre, and the goal is the functional equivalence, while the translator remains free to make the necessary adjustments so as to preserve the pragmatic as well as the semiotic specifications in the translation.

Hatim and Mason argue that it is of crucial importance to identify the register of the text together with its three variables, namely the field, mode and tenor, which provide the basic conditions for communication to occur. Translation cannot be an issue of matching between registers. The pragmatic dimension conveys the intended meanings. It builds into register analysis and goes beyond what the lexical item conveys. The purpose of the utterance therefore hinges on pragmatic considerations.

Register-for-register translation could be accepted as far as the denotative meaning is concerned, yet it does not claim to convey the intended meanings. Thus equivalence is semantic, linguistic and perhaps above all pragmatic (Hatim and Mason, 1990). The semiotic dimension sees all the above elements as signs in operation. These

interact with the text producer who aims to do things with words and then with the intended receiver. The producer impregnates his/her values in the pragmatic and in the semiotic dimensions of the text. Only through these perceptions can the translator transfer the whole SL message (Hatim and Mason, 1990).

The latest approach to translation deals with semiotics together with pragmatics. Semiotics show intentionality which lies behind the field mode and tenor of the text interact with one another. The translator's task is to reach the intended meaning in the SL first, and then to try to achieve the same effect in the TL. Text, genre and discourse, i.e. the macro signs in any given text, bring together the communicative, pragmatic and semiotic values, regulate the construction of the message and ensure the effectiveness and appropriateness of the text (Hatim, 1993). Macro signs embrace in them micro ones which work together to realise a rhetorical purpose.

There are three main types of texts: the expository, the argumentative and the instructional. Exposition monitors situations; it provides a detached account. It focuses "on concepts and relations in terms of either analysis or synthesis" (Hatim, 1984: 147). The descriptive type focuses on situations or objects, while the narrative focuses on arranging events and actions in a given order. Argumentation in two types, through and counter, on the other hand, is evaluative. Each of these has its own structural format. Through-argumentation substantiates a thesis after having cited it, while counter-argumentation makes a case by opposing the cited thesis (Hatim and Mason, 1992: 240).

The instructional text type focuses on forming future behaviour. The text producer aims to regulate the thinking or actions of the receiver through instructions. Instructions may or may not include options. For instance, contracts do not leave room for options, while advertisements leave the option to the potential buyer or user of the goods or services advertised for.

Achieving effective communications comes via awareness of discourse (Hatim, 1993). Hatim argues that discourse moves from general, i.e. evaluative to specific, i.e. which handles attitudes, e.g. literary or scientific, etc. to more specific e.g. feminist or racist etc. It is important for the translator to be familiar with the less general levels of typology, such as scientific reports. Translators have to appreciate the fact that texts are multifunctional, and that they can shift rhetorical purposes. They have to adhere to them all as far as possible. Texts have to be dealt with as processes in which the receiver has a role, rather than as fixed products.

Transferring meaning from one culture to another is an issue on its own. It should be approached from a multitude of angles, i.e. communicative, pragmatic and semiotic. Translators should develop the ability to recognise and produce texts, making use of intertextuality which underlies the whole process (Hatim and Mason, 1990: 169). Their training should enable them to make predictions about the macro-signs: text-type, discourse and genre. They should be aware that translation is a question of transferring between semiotic systems. Due respect should be given to replacing the norms and conventions of the culture of the SL with those in the TL. Hence the translator's mastery of genres and genrelets is the key to addressing the TL receivers better, i.e. giving a more successful translation.

The translation strategy should depend on analysing the SL text, i.e. studying its intentions (pragmatics), functions and rhetorical purposes (semiotics). Deciding on what features to retain in the rendering, which to modify and what to eliminate is the second phase. This phase is about finding a matching genre in the TL, but, meanwhile, it means making the necessary modifications, omissions and additions because language structures are not identical, so as to produce something which fits in the framework of the generic conventions of the TL.

Modifications, according to Hatim and Mason, should be made when the genres of SL and TL do not share similar structural features (Hatim and Mason). It could be said that much of the work involved in this perspective is carrying out language, i.e. structure modifications, in an attempt to match the TL text and its particular genre, but

there are always constraints on both the discorsal and textual levels. Culture is a decisive element which dictates both, - genre as well as discourse, - and texts impose constraints on the translator and hence s/he has to succumb to giving priority to SL text (Hatim and Mason, 1990).

The pragma-semiotic approach to translation marries a text and its context; its genre, register and pragmatic values. This means that the main aim for the translator is to preserve the power of the SL, i.e. its pragmatics and semiotics, and meanwhile reflect them all to the TL receiver. Consider the following: WMD, i.e. '*weapons of mass destruction*'; in the Arab media it is referred to as: أسلحة الدمار الشامل where a back translation would be: weapons of comprehensive destruction. Among the people who have used this expression quite extensively is the British Prime Minister Tony Blair.

After the war waged both by Britain and the USA to disarm Iraq ended and no such weapons were found, the British people started saying that their PM had deceived them into this war. The media thus introduced the expression: WMD, i.e. '*words of mass deception*'. A 'pragma-semiotic' translation of this expression would have to consider the background and would also have to mirror the play on words. In such cases the translator finds it quite difficult to suggest an expression which retains the pun.

My attempt here is: كلمات الخداع الشامل and again a back translation would be: '*words of comprehensive deception*'. In this case I have tried to reflect the pun even when I am not at home with the translation of the weapons expression currently being used in the Arab media. I had to incur the same minimal change to keep the preserve. Had I not done so, the pragma-semiotic point would have been totally lost.

In the light of the fact that the role and function of translation have varied, and approaches to the field have emerged in different periods, this chapter aims to constitute a concise map of Translation Studies during the last five decades, bearing in

mind, however, that temporal boundaries in such a dynamic field are unlikely to be effective at all. “Yet undoubtably certain concepts of translation prevail at different times which can be documented” (Bassnett, 1991: 41). In the 1940s, for example, there appeared the first papers on machine translation. Almost simultaneously the theory of structural linguistics and communication started to be introduced to the study of translation. It is realised nevertheless, that different periods had different points of focus on, or approach to the field. Meanwhile, “the function and role of the translator has altered” (Ibid. p74).

2.10- Concluding Remarks

In this chapter I have drawn a map of translation studies, starting with a glance at the Arab and European pre-linguistic thoughts about translation. I have stopped at the prominent models of translation studies, mentioning the names of theorists who are thought to be milestones in the discipline. A small part of this chapter was allocated to stylistics which is an essential part of translating skills. In the following chapter I will briefly introduce textlinguistics and attempt to clarify how they have helped translation theorists to make a huge leap in the discipline.

Chapter III

Textlinguistics and Translation

Orientation

In this chapter our attempt to survey the discipline is taken a step further. We investigate the text-linguistic model rather briefly, and shed light on the second ‘phase’ of register studies. We then move further to discuss pragmatics in an attempt to indicate the extent of its relevance to translation in general and to the purposes of our study in particular. We cast a close look at semiotics so as to reveal its relationship with the goal of our research. We revisit text, genre, and discourse briefly in this chapter so as to relate them to the aims of this thesis.

3.1 The Textlinguistic Model

In the late 1970s, De Beaugrande appeared with his new brand of linguistics, namely ‘*Textlinguistics*’. He tracked down the relationships between ‘*text*’ and ‘*context*’, where one pours into the other. The relation between the two is a continuum where the translator starts with the word, and through his work he tries to reconstruct ‘*context*’, until it takes over and starts dominating the word. Words will then help with more context, and it takes over, and so on. Context then builds up until it dominates the translation process.

Baker (1996: 279) argues that translation was approached as a branch of applied linguistics in the early 1950s and through the 1960s, and that linguistics “is capable of

informing translation". Fawcett is of the same view when he says that "linguistics should not be excluded from the discussions of translation, but should at the same time be seen as just one way, rather than the only way, of accounting for the translation process" (1997: 124).

The main tenets of De Beaugrande's book of 1978 were that the relevant unit of communication and therefore that of the translator is the text, in that translators deal with words, as constituents of a network beyond the sentence, i.e. the text. Translation should not be studied as a matter of comparing and contrasting two languages, but rather as a process of interaction between two languages. This interaction occurs in three levels, the first being the '*speaker hearer interaction*', which is normal. The second level is the '*interaction between the producer and the text*', where the producer works with his/her language; he/she makes his/her language work for him/her. In a way, it is sort of 'me and my text', where there is some kind of intimacy. The third level is '*text with text*'. Texts we produce or receive do not occur in a vacuum; rather they link up with other texts in a relationship known as *intertextuality*.

Textlinguistics studies '*intertextuality*' in terms of '*texture*', i.e. language is like weaving in particular ways that are meaningful and that ought to be borne in mind when translating. Textlinguistics studies speaker/hearer in terms of register, i.e. who is talking to whom, where and when.

The act of translating is guided by several sets of strategies that respond to the directives within the text which shape it. In writing or speaking, the writer or speaker (*the producer*) sign-posts the reader or hearer (*the receiver*), tells them where to go, where to look, and so on. This sign-posting comes in sets. One set accounts for the stematic differences between two languages. There are system differences between languages, i.e. one language puts '*adjective*' before '*noun*', another after, and so on, which is rather easy and could be left for computers to do. In Arabic, for example, the adjective follows the noun it modifies: 'مشينا في الشوارع المضيئة' (we walked in lit

streets), while in French the adjective system is an intricate one where some precede the noun, and others proceed it. We say 'un enfant maigre' (a thin boy) and 'une belle femme' (a beautiful woman) where in the former the adjective is that of a physical characteristic, while the latter belongs to a given set which precedes the noun. The second set depends on the type of language use found in an individual text, i.e. '*formal / informal*', while the third applies to systematic instructions for selecting equivalent items within their relevant context, i.e. in the case when 'bad English' is used by a good speaker of the language; this makes the translator wonder, but when used by someone whose English is weak, it would simply be unmarked and nothing is untoward about it. It feels appropriate to use the classic expression 'long time no see' where the expression is currently accepted between friends, while it could have originally been used by someone whose English is rather poor. Such an expression challenges the inexperienced translator. Another example is the expression 'on your bike' which in 'spoken English' it is a way of telling someone off because he/she is a pest.

All these are strategies for communication that become interesting directions of where the speaker is going, and indications of what sort of ideology he / she has. Everything is there in the text, and one has to keep an eye open for all these things. Intentionality is a cumbersome business, and this worried the traditional linguist, because in a way the receiver is on his/her own, and he/she has to make decisions depending on his/her reading of the situation. But there is no harm in that and it was done for a long time. It is only very normal that we read and interpret. We can find the truth or miss it.

3.2 Pragmatics

The simplest definition of register could be derived from the answer to the following question: why is something chosen as opposed to something else which could have been but was not chosen? Pragmatics then are those invisible rules by which people conduct interaction. It is the art of the invisible. A word could be deliberately used to relay an ideological attitude. Yule (1996: 3) sees pragmatics to be "... the study of

meaning as communicated by the speaker (or writer) and interpreted by a listener (or hearer)”. (See section 2.7.2 above)

Pragmatics pays much attention to the relations of signs to translators, and as such can be appreciated as a study which embraces all aspects of meaning. Levinson (1983: 6-19) discusses a number of definitions of the term. He sees pragmatics to be concerned with language usage, and attempts to explain facets of linguistic structures. It studies aspects of meaning i.e. speaker-intended meaning as opposed to actual meaning of the wording of the utterance, outwith the realms of semantics. In other words, pragmatics caters for the intentions, which invite inferencing that connect the uttered words with the assumed meaning. It also studies the relations between language and context. This point leads us to shed some light on implicature, presupposition and speech acts. Consider the following example where: 'I will let you know if we need anything', pragmatically means: 'Please leave the room now'. The translator in such a case has to infer the pragmatic meaning from the situation, and must consider whether the TTL will convey the same message without resorting to paraphrasing.

3.2.1 Implicature

The term refers to what the speaker means or implies rather than the uttered words. Hence what a speaker means is determined by their intentions, or in other words in their being cooperative or uncooperative. Thus the hearer has to distinguish 'contextual clues' to what the speaker intends from 'contextual determinants'. For example, if someone says 'It is a nice day' while the wind and snow is blowing on him and his hearers, we have to infer that he is being ironic, and thus mean the exact opposite. In such a situation we need to rely on elements such as his intonation when he uttered what he said. If we struggle with what he means, we might need to ask him. According to Grice, what a speaker says is determined by semantics, while what they implicate is determined by what they say together with non-linguistic, pragmatic mechanisms.

An implicature can be either standard, such as a genuine question as simple as: 'What is the time?' or conversational, where the meaning could be: 'Are we not supposed to go now?' While in some cases these implicatures can be indeterminate, i.e. open to interpretation. It can be confused with idiomatic, i.e. non-literal meaning (Baker 1992: 22). Implied meaning can be signalled both conventionally, i.e. by use of grammatical structures, and non-conventionally, i.e. from within Grice's cooperative principle and maxims of quality, quantity, relevance and manner. These explain that to converse most efficiently what is said has to be true, adequate, relevant and clear. But in real life situations people do not always follow these maxims or rather refuse to adhere to them so as to evade them. In other words, people choose to flout those maxims to serve purposes that vary according to the situation and the participants. Among these purposes are to convey information, to influence the opinions or emotions of the receivers, or to direct them to perform given actions.

In chapter VI we will see how the trainees have implemented conversational analysis tools to render a telephone conversation (Text Fifteen). They had to deal with issues such as sequencing, i.e. opening, turn taking and closing. They had to deal with the aspect of waiting, for example as a turn-taking indicator. We see this clearly when the caller had to repeat 'have you got a couple of minutes in, say five minutes' time?' meaning (no, sir, not on the phone, I need to see you face to face down here in the lobby).

Consider the following example where the speaker means things other than the uttered words: 'The spaceship was manned by monkeys'. The verb 'to man' usually refers to having people present in a particular place to perform a given task, whereas in this case the space ship was 'manned' by monkeys because the verb 'to monkey' has a totally different sense. Not only does the verb 'man' challenge the translator, but in this example there is the pun to add to the difficulty. Thus rendering the utterance at a word-for-word level, which is rather essential in this instance to carry the play on the words through to the TL, is not possible simply because Arabic has no direct equivalent to the verb 'man'. The translation therefore has to be some kind of paraphrase, and our attempt would be: 'ركب المركبة بني قرد عوضاً عن بني آدم' (a back

translation would be: 'the spaceship had sons of monkey in place of sons of Adam'). In our attempt we have tried to save the sense of irony by deviating from the letter of the English.

Grice's theory of pragmatic implication sees that the meaning of a word in general is a derivative function of what speakers mean by that word in individual instances of uttering it, i.e. the universal meaning of a given word is an abstraction from the meanings that speakers mean for the word in specific instances of use. For example, "John, I know this face". In this instance John's girlfriend's words mean 'I know you are trying to hide something from me', and in another instance the same utterance could mean: 'Don't lie to me', or 'Why all this frustration? Allow me to show you how to do it'. Grice also spoke about conversational implicatures, i.e. semantic implicatures. A sentence is made up of both conventions of meaning for every word used, as well as syntactic conventions which govern the structure of this utterance conventionally agreed as a sentence.

There exist first and second order conventions. For example, the expression 'All that glitters is not gold'⁸, is of the second order, and in Arabic it reads as 'ليس كل ما يلمع ذهباً', whereas in its first order the expression has to be 'Some of what glitters is gold' and in Arabic it should be 'بعض ما يلمع ذهباً'. In such a case the translator's task is to see which of the two is used in the TTL even if it conflicts with that of the STL.

3.2.2 Presupposition

A teacher meeting one of his former students a few years after he graduated affectionately asks him: "And have you stopped cheating in your exams?" This question presupposes a few things: first, that both speaker and hearer have known one another in academia; second, that the speaker knows an incident where the hearer has cheated in one of his examinations at some time in the past, and that the hearer is still

⁸ Quoted from Shakespeare's '*Merchant of Venice*'.

in academia. Further still, the question posed does not presuppose an answer as it was meant as an affectionate remark rather than a real question.

Presupposition is what one can derive from an utterance. It is an inference which is based mainly on actual structure of the utterance. This can be either semantic, thus conventional, i.e. not related to the context of the utterance, or pragmatic, thus non-conventional, i.e. conveying a meaning dependant upon the actual linguistic items. Moreover, in pragmatics, a presupposition is an assumption about something taken for granted. For example: 'After the so-called liberation....' 'عقب ما يقال عنه تحرير...', this utterance presupposes that both the speaker and the listener are aware of what has taken place, and that they both presumably agree that what actually took place is far from 'liberation'. Negating an expression does not affect its presupposition. Consider the following example: 'I went home late last night.' 'I did not go home late last night.' Both utterances mean that I was out last night.

Utterances can have layers of presuppositions in that the further they are scrutinised the more presuppositions can be unveiled. These can be linguistic, i.e. contextual and non-linguistic, i.e. cultural. The role of the translator is to read through the presuppositions and carry them to the TT reader. In other words, the translator has to deliver the cultural knowledge presupposed by the author of the ST to the TT readers. The translator has to decide on the linguistic elements that should be retained or otherwise so as to deliver the full effect of the original text, because the target audience has to be quite clear about the context.

3.2.3 Speech acts

Speech acts theory draws an association between language and actions. A locutionary act refers to an utterance with non-ambiguous meaning and reference, i.e. with determinate sense, or truth-value, while the illocutionary act represents the speaker's intention, i.e. the speaker performs an act by his/her utterance, or '*explicit performance*', as put by Levinson (1983). A perlocutionary act is expressed in an

utterance which has effects that are not entirely foreseeable, and depend on the situation of the moment. Hence utterances can be performatives, e.g. when the Queen says 'I name thee Britannia' in launching a ship, or constative. The implicit function beyond the literal meaning of the words in an utterance is what matters for classifying it. Speech acts can also be direct, i.e. when form matches with function, e.g. 'I really hate the way she speaks', or indirect, i.e. when they do not, e.g. 'Really close the door'.

Intentionality goes beyond register. The world becomes full of signs, some basic and some less basic, e.g. a chair is a chair; basic. But honour for an Arab is one thing and for an Englishman it is something else. Therefore, one may say: 'a word is a world'. One might say that 90% of text is basic, whereas the remaining 10% is problematic, interesting and challenging. This 10% is pragmatics; signs which translators have to watch out for. They are pitfalls in terms of ST and TT. Signs are texts. Some signs come in terms of objects: e.g. 'tea' is dinner for the working class in Britain.

De Beaugrande had some promising ideas. The relevant language unit for translating is not the individual word or sentence, but rather the text. A translator's task is to translate a text, not words or sentences. In response to Peter Newmark, the author agrees that words are translated, but translators work on them as they occur within a larger structure, i.e. the 'text'. Because the minimal unit of translation is a text; a set of conventions and norms govern how to write within a certain context. For successful translation, equivalence has to come at text level, not at sentence level. Therefore, translation should never be studied as a matter of comparing and contrasting two languages, for this is rather a language-learning matter that has nothing to do with translating.

Sentences often get together within different configurations. There are interlingually almost synonymous texts, but interlingually synonymous sentences occur only through the mediation of text. Since the minimal translation unit is a text, translators must produce equivalence at text level. The equivalence is much more powerful at

text level than it is at sentence level, because at text level it is full of signs, pragmatics and hidden meanings.

By text we mean a number of things: a sequence of sentences of some kind; anything which stands out as the embodiment of a set of norms that are recognized to be valid by a certain culture. It has a function and it is done with certain norms which determine the kind of language one uses not only in terms of what one can and cannot say, but how one says it. One views the translation as a process of interaction between the author of the ST, and between the translation and reader of the translation.

In Catford's linguistic model of translation, the grammatical model, language is seen as a code, i.e. dead and static. Linguistics of the 1940s, 1950s and 1960s were not able to cope with notions such as the ideology behind the use of the passive. Meanwhile the linguistic theory available then saw that language is a code and translation is a matter of pouring out from one vessel into another one.

3.3 Semiotics

Semiotics comes from 'semeîon' in Greek, meaning sign. As a field of study it tends to be largely theoretical. Saussure used the term 'sémiologie', meaning 'the study of signs', - a most concise definition of the term - towards the end of the 19th century. It studies the nature of signs and the laws that govern them. Meanwhile, Umberto Eco, on the other hand, could be said to have given one of the broadest definitions of the field. He states that 'semiotics is concerned with everything that can be taken as a sign' (Eco, 1976: 7), i.e. everything that stands for something else. According to Peirce 'semiotics' refers to work concerned primarily with textual analysis. He says 'every thought is a sign' (1931: 56). It is the concern of linguists, philosophers, psychologists, anthropologists, literary, aesthetic and media theorists, psychoanalysts and educationalists. Signs may be images, gestures, musical sounds, objects, etc. As a discipline, its major concern would be how things signify. In the 1960s it constituted

the major approach to 'cultural studies'. It is the science concerned with things as they become signs.

Saussure and Peirce made two divergent traditions in the field. Man, probably more than all the other creatures, has an inherent ability to change things which circle round his life into signs, and he sorts them out according to codes he is familiar with; he has semiotic competence. But sometimes this whole process can be quite complicated, for there is no means of telling if they are being interpreted correctly. There are fundamental functions in semiotics such as inferencing, coding and interpreting. Semiotics tells us that "reality is a system of signs" (Chandler, 1999). Signals are signs which are linked to an inference via a cause. Semioticians are concerned with the relation of elements to each other in text. They emphasize the importance of the significance which readers attach to the signs within a text.

Sign for Saussure is a unity composed by a 'signifier', i.e. the form which the sign takes, and 'signified', i.e. the concept it represents. Peirce sees it as the 'representamen' and the 'interpretant'. A representamen or sign is something which represents to somebody something in some respect or capacity, in other words, a sign or interpretant which stands for something, i.e. a given object when referred to in a given situation. The colour 'red' in traffic signs has a different message from the colour 'red' on a love letter. In these two instances the representamen, objects and the interpretant are all different. For example, a sign is the word 'rose', its object the real tangible flower, and the interpretant is the concept of the 'red flower'.

In the following expressions: 'I was there' or 'I can see where you are coming from', there is a virtual place as a sign for 'empathy'. In the first expression, the addressor is saying 'I understand you very clearly because I had the very same experience'. In this case the translator into Arabic looks for this virtual place in vain. It simply does not exist. Nevertheless, the same idea can be expressed but not through the same sign. In Arabic in such a situation the expression would be: 'أعي جيداً ما تقول إذ أنني عشت نفس الظروف'. It can also be said by quoting part of a very famous verse of poetry by

Ahmad Shawqi: 'لصحت ونحن مختلفون داراً ولكن كلنا في الهم شرق'. People use the second part of the verse: 'كلنا في الهم شرق' indicating 'we all have the same problems'.

What is important in the definition of Peirce is that it does not take into consideration an interpreter or conscious subject. Hence it is important to distinguish between the meaning system, i.e. the sign system and the process of communication. The meaning system is a series of elements with a combinatory rule governing the disposition of elements between them, i.e. the syntax. Thus the acceptable sequence of a syntactic system associated with another system can be transferable from one language to another. For example: 'milk' = 'white drinkable liquid that comes from cows' is transferable in any language in the world without recourse to human interpretation.

3.4 Text

A text, whether verbal or non-verbal, is a message recorded in a system of signs in form of words, images, sounds and gestures. A text, according to Halliday, is any passage, spoken or written, of whatever length, that forms a unified whole (Halliday, 1976: 1, 23). Fairclough says "A text is traditionally understood to be a piece of written language – a whole 'work' such as a poem or a novel, or a relatively discrete part of a work such as a chapter (1995: 4). Fowler (2nd ed. 1996) sees that a text is made up of sentences, or rather a variety of syntactic structures, which express a complete thought or proposition linked together. The term refers to anything which can be read for meaning. Semioticians see it as a system of signs. They are operational units of language. A text is the unit for stylistic studies. Texts also refer to messages which have been recorded in one way or another so that they become physically independent of their sender or receiver.

A text fits into its only one given situation that always has some effect on how it is constructed and understood. For example, a conversation which is an exchange of ideas involving the use of grammatical structures and intonations can be examined

from a number of perspectives. These usually are thought to be secondary to the discourse being discussed. But having said this, I need to emphasise that discourse is not just a matter of ideas, for when people speak they formulate ideas and perform some acting as well.

In studying a text, analysts examine what is in it and what is not. Within “the unsaid of a text” (Ibid: 6) are ideologies and intertextual relations. Hatim (1997: 223) explains that texts are the basic unit of semiotic analysis. He sees ‘texture’ to be mutually relevant communicative functions that ‘hang together’, and that structure is the way these are put together so as to respond to a particular context and thus achieve an overall rhetoric purpose.

Hatim and Mason (1997) see that there is an interaction between signs which constitute texts and between those signs and the participants in a given text. This constitutes the basis of micro-text processing, i.e. discovering the hierarchic organisation of the text. Text as a term refers to the well-formed nature of a sequence of sentences, while texture refers to the use of various devices which ensure that a sequence of sentences is cohesive and coherent. On the one hand it is about the realisation of discourse intentions, i.e. context, and on the other hand it is about the implementation of the text plan, i.e. structure. The classic focus in the notion of texture in the field of translation studies is on cohesion and coherence, and theme-rheme analysis.

De Beaugrande expressed his views about text type, saying “A text type is a distinctive configuration of relational dominance obtaining between or among elements of (1) the surface text; (2) the textual world; (3) stored knowledge pattern; and (4) a situation of occurrence” (1980: 197). The relation between text and context is that of interaction. Interaction “takes place not only between participants, but also between the signs which constitute texts and between the participants and those signs” (Hatim 1990: 229).

3.5 Genre

Encarta English dictionary defines genre as “category of artistic works”. A very simple definition for genre is that it is a recognizable communicative event, such as a newspaper editorial. It is recognized by both members of the specialist community, i.e. journalists, as for the above example, and 'good' language users. Genres tend to have conventionalized structures, and follow standard practices.

According to Kress (1985: 19), genres are “conventionalised forms of texts” which reflect the functions and goals in a particular social occasion as well as those of the participants in them. He says: “Genres have specific forms and meanings, deriving from and encoding the functions, purposes and meanings of the social occasions.” (1985: 9) He goes on to say: “Genres therefore provide a precise index and a catalogue of the relevant social occasions of a community at a given time.” (Ibid). Hatim and Mason have a socio-semantic point of view about genre. They say: “This particular use of language is best viewed in terms of norms which are internalised as part of the ability to communicate.” (1990: 69-70). They go on to say that “genres may be literary or non-literary, linguistic or non linguistic, including forms as disparate as poems, book reviews, christenings, etc.” (Ibid).

Texts cannot exist in isolation: they have to relate to other texts. They belong to a system and cannot be understood except in relation to their place in that system. This entails the stylistic properties which are dominant in the formalist sense, including tones or attitudes, subject matter, audiences, and ideologies. Genres develop one out of another, where one is a super-genre; a complex genre, and the other is the simple one which is a much narrower typical pattern. The bases for definition are: genre is a conventionalised form recognized by a language community, i.e. genres are cultures specific. It occurs in a frequently repeated social occasion and involves participants with intentions and purposes. Societies have wide networks of conventions that are not arbitrary, as they may seem to be.

These conventions have to do with the textual as well as contextual dimensions of genre. These are concerned with the ideological and cognitive content. Both text and

context contribute to the making of genres. Genre is seen to be the overall purpose of the interaction" (Schäffner ed. 2002: 12). Genres, according to Kress (1989: 19), are conventionalised forms of texts. These serve specific social occasion. Thus, translators have to judge the appropriateness of the cultural signs of the ST when transferred into the TT. Genre today is popular in discourse analysis as well as in textlinguistics.

Genre could be considered to be a basic unit in the cultural, rhetorical and literary analysis. Foreigners to a given culture encounter difficulties in making the same deductions as its natives. Fowler sees that "genre analysis is clarificatory" in that "it provides a communication system for the use of writers in writing, and the readers and critics in reading and interpreting" (1982: 286). Genre concerns itself in classifying discourse, and its development. Campbell and Jamieson (1978: 20) say that "a genre is a group of acts unified by a constellation of forms that recurs in each of its members". They go on to say that "what is distinctive about the acts in a genre is a recurrence of the forms together in constellation" (Ibid).

3.5.1 Genres as conventionalised forms

Genre theorists have constantly focused on structure for the classification of genres. Genre can be seen as a variety of literary language distinguished by specific features of form and language influenced by tenor and function; in other words, they are conventionalized forms of texts (Kress, 1985: 19). Thus a text is determined by the meanings of the discourses as well as by the form, meanings and constraints of genres. The structures, which are internal relationships through which the elements of a given text are organized give rise both to genre and discourse. While genres result from conventionalized social occasions, discourses come from social institutions. Certain discourses and genres can match and overlap because the meanings are closely related. Hence, the more crucial elements in the definition of genre are the occasions, the participants, as well as their intentions and purposes (Sell, 1992: 17).

Professionals, such as doctors, lawyers, et al., have their own 'languages' i.e. '*registers*' which are rather important for the translators, who should be aware of this as a fact. Languages have developed numerous registers covering all walks of life; nevertheless, they have not developed registers to the same degree, and there are register gaps in certain languages. People, no matter what their different roles in life are, cannot exchange meanings without vocabulary, grammar, and speech acts. Discourse hence is at a higher level than those, but they complement each other. For example, a senior commanding his junior saying: 'Now leave it till tomorrow' can be said in any given language; it still remains the same act at the same level of discourse, namely a giver of permission and an orderer.

Genres differ in texts. Conventionalized genres are associated with highly predictable textual activities, while less conventionalized ones are not. Hence predictability is high in '*genrelets*', and certain uses could be seen as clichés, although less so in genres. This opens room for predictability in the case of *genrelets* rather than in genres. One can predict what one is going to read in a call for a meeting circular, whereas one cannot in a novel or an editorial.

Cultures have linguistic activity types, in other words '*genres*'. There can exist as many genres as there are activity types in a given culture. They can vary from literary, popular written, educational business, legal written to personal. Genres could be both literary and non-literary. They could be seen to have specific forms, depending on elements such as meaning, purpose and social occasion, be it an essay, a conversation, an office circular or a recipe, to name a few. In translator-training it is important that translators are made aware of the fact that genres are culture-specific; i.e. the same genres may exist in different cultures, but they might very well be structured in different ways. Further still, trainee translators have to be made aware that genres have a dynamic rather than a static nature.

3.5.2 Genre versus Text Type

Genre could be taken as a conventional, culturally recognised grouping of texts based on properties outwith the boundaries of lexicon or grammar. It is based on external non-linguistic criteria, such as type of activity, purpose and intended audience; while on the other hand, text type is based on internal linguistic characteristics of texts, i.e. lexical or grammatical features. Genre is related to the speaker's purpose and topic. The comparison here is that between use and form. According to Swales (1990: pp. 24-27) genres could be seen as groupings of texts within a speech community.

Genre refers to conventional, culturally recognised activity. As opposed to text-type, it is based on external traditional criteria i.e. non-linguistic; it is based on activity type e.g. news item, health brochure, a police report or invitation card, each of which has its intended audience e.g. a marriage sermon delivered by a priest in church or a marriage registrar at his office, purpose and type of activity e.g. a surgeon's briefing for his fellow doctors and nurses before starting an operation. Text type, on the other hand, is based on the internal, linguistic characteristics of texts e.g. exposition.

3.6 Discourse

A toast, a seminar, a will, a recipe, a ticket, a biography, a story, a sign, a note, a speech etc. are all types of discourse. In short, discourse is language in use for communication. It includes all forms of writing and speaking, so it can be anything from a word or single expletive, through short conversations and scribbled notes right up an entire novel or a legal case, and what matters is that it communicates and that it is recognised by its receivers as coherent. Thus a starting point for studying discourse would be to consider what Guy Cook says: "... language has many more functions than simply sending information" (Cook, 1995, p 25).

Discourse could also be seen as a semiotic act that locates meaning in a time – space situation where someone produces meaning for someone else. Kress (1989: 7) sees that discourses are "systematically organised sets of statements which give expression to the meanings and values of an institution". Hatim and Mason (1997) see that genre

and discourse are interrelated, and this is determined through culture. In the following example we will try to explain how the translator has to make a decision as to how to deal with an expression which both linguistically as well as culturally is not part of our culture: "Every Friday evening she is wine and dine at expensive restaurants". Most probably the translator has to drop the cultural picture of pampering by nights out at expensive restaurants drawn by the expression 'wine and dine', and will most probably have to settle for 'Every Friday she is taken out for dinner at expensive restaurants', and the Arabic of such would be something like: " وقد

اعتادت تناول العشاء في أحد المطاعم الفاخرة مساء كل جمعة". The following is another example where the expression 'to inch' could be a challenge for the novice translator, as the measure 'inch' is not used in very many countries, and as such the expression could come as new or odd. The utterance goes as follows: 'With 28 mules they inched their way up hills'. Here the TV correspondent was explaining the difficulties faced by the British aid squads who went to the rescue of the Pakistanis after the earthquake in the winter of 2005, as they could not go on in their trucks because the mountain roads had been completely blocked. The most appropriate translation here would be ' تقدموا ببطء

'شديد يحملون ما جلبوه على ظهور 28 من البغال

In an attempt to define discourse it could be said that it is the mode of speaking or writing which involves participants with a given attitude towards areas of a social activity, while Hatim refers to it as an "...attitudinally determined mode of expression..." (1997: 174), and maintains that it signifies ideology; an ideology being "a system of ideas" (Ibid. 174). Field concerns the variation of language according to the use to which it is put, such as in science or law. Mode is the medium for the language activity: spoken or written, monologue or dialogue, while tenor is the relationship between addresser/s and addressee/s: formal or informal, the former being the one who originates the message, and the latter, the one to whom it is addressed, i.e. the one who receives the message. The medium through which the message travels is the channel. Fairclough defines discourse as the "... use of language seen as a form of social practice", and sees discourse analysis to be "... how texts work within sociocultural practice" (1995: 7).

3.6.1 Discourse Analysis

In its early stages, discourse analysis was seen as a kind of extended grammar. Alongside sentence linguistics, an influential movement appeared in the 20th century to study language in its full context, which offered insights to discourse analysis. Many disciplines currently study discourses in pursuit of particular purposes. The linguist Zellig Harris used the term '*Discourse Analysis*' in 1952. He wanted to take descriptive linguistics beyond the limits of a single sentence, and to correlate culture and language.

In this discipline, both '*contextual*' features, i.e. features outside the language such as the situation, the people involved, what they know and what they are doing, as well as '*formal*' features i.e. language facts such as cohesive devices, are examined. These include verb form, parallelism, referring expressions, repetition and lexical chains, substitution, ellipsis, and conjunction. In verb form the tense used for the first verb conditions all the other verbs. Parallelism, a characteristic of speeches and prayers, is a repetition of the form of a sentence or clause phrase. Referring expressions are words whose meaning can be discovered only by referring to other words or to other elements of the context clear to both sender and receiver. These are often referred to as '*anaphora*'; i.e. the mechanism of referring to something in an extended piece of discourse, which would have been mentioned once at the beginning, by use of personal pronouns.

Repetition is often seen as poor style and is often replaced with '*elegant repetition*', i.e. the use of synonyms or more general words or phrases. But there are sometimes good reasons for repetition, e.g. in advertisements where the name of the item advertised is often repeated emphatically so that the public will remember it. Substitution of a word or more in a sentence by 'do' or 'so' is often used; e.g. in court the sheriff says "do you swear by Almighty God that you...." and the witness says "I do". Ellipsis is the omission of part of the sentence on the assumption that another mentioned earlier will make the meaning clear; or rather the context will make the picture clear. Conjunctions are used to add more information so as to elaborate or

exemplify, to contrast new information with old ones, and to relate new to old information.

In the light of the above, we can say that genres, discourses and texts function as part of the socio-cultural practices of communities of text users. We see that the lack of solid awareness of the firm interrelatedness between these three components makes it difficult to translate, or better, may jeopardise the adequacy of the translation, and here reference is made to Hatim and Mason (1990: 75) as they see that when a semiotic dimension is added to the register membership of a given text, field is then related to the conventions of genres: tenor to discourse expression; and genre and discourse are expressed in texts via the textual components of it. With this in mind, and as the purpose of this study is to explore the employability of broad linguistic knowledge as the more important tool in the translating arena, the following chapter will focus on how translation puts the above into practice.

Translation studies have benefited from the diversity of approaches to discourse analysis. There are those, like Gilbert and Mulkay (1984), who understand discourse to include all forms of writing and speaking, and those, such as Sinclair and Coulthard (1975), who see it as covering the way talk is put together. Hatim continues by saying that “the way texts are put together in terms of product and form, sequential relationships, intersentential structure and organisation and mapping” (1997: 67) is one of the approaches, while the second is “the way texts hang together in terms of negotiative procedures, interpretation of sequence and structure, and the social relationships emanating from interaction.” (Ibid: 67). For Hatim and Mason (1997), discourse refers to the material out of which interaction is moulded as well as the themes addressed.

Hatim seems to be of the opinion that discourse is somewhat ‘superior’ to text and genre. He says: “Discourse is seen as the institutional-communicative framework within which both genre and text cease to be mere carriers of the communication act and become fully operational as vehicles of meaningful communication” (1997: 68). However, as translator trainers, we consider it of paramount importance to stress to

our trainees that their awareness of the conventions governing the appropriate use of genre or text format is essential for them. Competence in discourse analysis facilitates transfer, i.e. achieving translation equivalence. Nevertheless, translators may encounter discourse related difficulties, such as the instances where discourses compete in that one discourse borrows from another, or where discourses run parallel (Knapp-Potthof and Knap, 1987, cited in Hatim, 1997: 69).

3.7 Ideology

Ideology is the ‘science of ideas’ as proposed by Destutt de Tracy in the 18th century Van Dijk (1998: 1). The term is seen to be what is collectively shared by a given social group: the social representation shared by members of a given group who share social beliefs and thus act accordingly. This corresponds to Hall’s definition which classes ideology as a ‘mental framework’ (1996: 26). Language reproduces ideology as it cannot be used in a context vacuum. As expressed by Simpson (1993), it is the host of discourse contexts impregnated with the ideology of the social system and institution.

Fowler (1986: 17) defines ideology as “a set of propositions (or assumptions) that we hold consciously (consciously or unconsciously) about the basic makeup of the world. Meanwhile, ideology is seen as a parameter for discourse, as held by Hatim and Mason (1997). Hatim talks about the ‘translation of ideology’, hinting at how ideology is handled in the text, and about the ‘ideology of translation’, hinting at the translator mediation in assessment of translation practice (2001: 126).

Thus, discourse and ideology cannot be but interrelated, because language, which is the tool that expresses thought, operates within the social dimension. Hence text analysis explores the system of values and beliefs which reside in a given text, thus depicting the ideology of its producer. Ideology is expressed within the three semiotic systems, namely genre, discourse and text. Hence translation is best handled within their framework, especially when linguists and translators alike agree that language

cannot be detached and cannot help but show emotiveness as well as evaluativeness, which in turn cannot but constrain decision-making in the process of translation.

This takes us to two of De Beaugrande's standards of textuality: intentionality and intertextuality. These are the pragma-semiotic dimension of a given context where the former counts for one's beliefs, hopes and intentions. It is a property of mental states about objects or states of affairs externalised via the linguistic expression. Consider for example: (a) Ahmad spoke to me (b) It was Ahmad that spoke to me. Although both (a) and (b) report the same incident, the intentionality behind each of the two is different. While (a) is a mere reporting of a state of affairs, (b) emphasises that Ahmad and no one else spoke to the reporter of the incident. Here the reporter of the incident meant to bring part of his report to focus and put the other part in the background.

In this respect, Kress and Hodge (1989) say that ideology can be expressed by the use of ideological structures which underpin the use of language. In our view a translation training programme should include drills in the rendering of intentionality. Translator trainees should be made aware that intentionality is about attitude, and that the set of occurrences should constitute a cohesive and coherent text which fulfils the producer's intentions.

Training should be geared towards rendering which makes it clear to the TT reader that behind the given utterance there is a hidden intention. It should maintain the text producer's attitude. On the other hand, intertextuality is the way utterances relate to other utterances and ultimately to other texts performing relevant functions (Hatim, 2001: 117). The intertextual relationship between texts could be explained by the overall communication purpose of a given text together with its functions (Hatim and Mason, 1990: 125).

Intertextuality is about absorbing and transferring of one text into another or, in other words, it is the use of old knowledge, i.e. what is found in a previous text, to build up

new knowledge, i.e. in the new text in hand, with the understanding that this at times might require and/or involve some alterations, as Moi quoting Kristeva says (1986: 37). A given text holds the meaning it does in the light of what has been previously written (Culler, 1981: 103). Hatim and Mason (1990: 128) say that in order for intertextuality to be effective as a vehicle of signification, it requires a certain extent of social knowledge. They see intertextuality as code switching between the host text and a previous text so as to serve particular communicative requirements, but not necessarily reflecting the same values in the previous text. On the other hand, contratextuality is about using an element from an ideologically opposing text so as to strip it of what it stands for (Hatim and Mason, 1990: 130). Text 23 of chapter VI illustrates the Gothic genre as an example. It abounds with overlexicalisation of morbid sentiment.

Translating intertextuality thus requires variable degrees of mediation. Hence, when an intertextual reference touches upon socio-cultural practices or semiotic signs of a different culture, or, in other words, when the distance between the current text and the one referred to is great, a greater degree of mediation is needed, while on the other hand, when the intertextual reference to a well-known text minimal mediation is required. But again the intended readership determines the degree of mediation needed. Venuti (1995: 1) introduces the 'translator's invisibility' to refer to how ideology is presented in the Anglo-American context. He explains the extent to which translators' intervention can be tolerated. He distinguishes between 'domestication' and 'foreignisation' as translation strategies, where the former is about minimising the foreignness of the target text, and the latter retains some of the foreignness of the source text, as explained by Hatim (2001: 46). The foreignness is preserved so as to register the linguistic and cultural difference of the foreign text, thus sending the reader abroad (Munday, 2001: 147).

The conscience of a society is reflected through its language, and thus linguistics is an instrument with which ideologies could be analysed. Hodge and Kress state that "ideology involves a systematically organised presentation of reality" (1993: 15). This statement very clearly excludes any arbitrariness in the choice of language; i.e.

every word in a given utterance is well motivated and serves a very specific and necessary purpose. With ideology in perspective, a text could be seen to be "a verbalised expression of an author's intention" (Schäffner, 2002: 43). The receiver, on the other hand, has to recover the underlying structures, and may or may not come up with the correct answer; however, this is not always the case; i.e. these underlying structures are not always clearly recovered for they do not necessarily reflect reality or the truth.

A translator's views and the way s/he perceives the world around him/her can have an impact on his/her translation. Hatim and Mason (1997, p. 143) suggest that texts are understood to have their worlds to which different receivers react differently, depending of course, on their own backgrounds, and on their own appreciation of the world around them. The translatability of texts varies with the degree to which they are embedded in their own culture and ideology. Texts represent the ideologies of their authors, and when translated, there is always the chance that they become affected with those of the translators. For example, a text written by a graduate of al-Azhar University is prone to have traces of a religious nature.

A translator might take this characteristic as an attitudinal issue and attempt at reflecting it, but almost undoubtedly there would be an addition of some sort, i.e. his/her own touch of ideology. This would be depicted through the choice of words. For example, whenever the Western media makes reference to the Palestinian Authority training their police forces, the wording of the commentary on the camera footage which shows poor training and discipline would not miss out on a most negative evaluation through the use of the word '*theatrics*'. Ideology here is revealed in the lexical choice. It is the classic ideology of the West looking down upon the Third World. In such a case, the Palestinian translator would filter out this pejorative use and would strive to add the Palestinian ideology, which views things completely differently.

In other words s/he exercises a given level of mediation so as to make the news item sound acceptable. To translate between a language with a covert gender, such as

English, and one with an overt gender, such as Arabic, might prove difficult, for instance, the following phrase "(سورة النور/آية 26) "...والطيبون للطيبات..." which structurally speaking is: adjective + preposition + adjective. Here the translator has to deal with the fact that adjectives in Arabic, unlike in English, show both number (singular, dual and or plural) and gender. الطيبون is masculine and plural, and الطيبات in contrast is feminine plural.

More still, the Arabic sufficed with mentioning the adjective of men and that of women, something which English does not easily take on board. Hence the translator has to use add the modified nouns to overcome two issues, namely that of gender and that of the plurality, and hence would have to suggest something like: '*...and good men are destined to have good women...*' (Researcher's own translation).

3.8 Concluding Remarks

In this chapter we have attempted to show how translation theorists have employed a contemporary trend in linguistics, namely textlinguistics, thus achieving some success. We have shown how it made use of the well-established field with disciplines within linguistics such as pragmatics and semiotics. We have attempted to show how textlinguistics perceives text, genre and discourse. The following chapter will attempt to reveal how translation theory has gone steps forward in applying the knowledge that the studies in discourse have yielded. As the title of this following chapter suggests, it will attempt to show the extent to which translation studies have benefited from the application of discourse analysis.

Chapter IV

Translation and Discourse Analysis

Orientation

This chapter is designed to go a step further and will attempt to examine more closely the role of discourse analysis in translation studies. We aim to show why we believe discourse awareness to be an indispensable tool for both practising translators and translator apprentices or trainees. We start by attempting to explain why and how discourse awareness is of paramount importance to translating.

4.1 Overview of Discourse

So many disciplines, such as geography, philosophy, political science, sociology, anthropology, social psychology and many others, are in one way or another committed to discourse. Discourse is beyond language in use. It is language use as related to social, political, and cultural formations. It is a very important concept for understanding society and human communication. Language is not only a neutral medium for the transmission and reception of knowledge, but is also a major element in constituting it.

Discourse analysis is a relatively new area in linguistics, which endeavours to study, for example, the structure of conversations and stories, and how language interacts with non-language communication. It studies how meaning is made as well as how it

is inferred. Moreover, it examines the role of language in providing services, i.e. services provided by and through call centres for example, and how it is becoming more of a sellable commodity. Hence, the more language is involved in the selling services the more it comes under greater scrutiny.

4.2 Why discourse analysis?

The analysis of discourse can be either local, i.e. analysing a simple conversation, interview or speech, or very global, such as when looking into how it links with ideology. The discipline constitutes a means for exposing social structures as well as analysing the conventional meanings of social life, points of view and value systems. Discourse, being the wider context of communication than language itself, uses critical analysis of ideology in order to access both the making as well as the understanding of meaning. The backbone concepts of human disciplines, such as the social structure of the different societies, the social changes, the ideologies, the conflicts and so on, interrelate with discourse.

Hence discourse is the foundation for the set of man's social practices. The multiplicity of discourse can be exemplified through the world of media, for it uses the spoken as well as the written elements, the live, i.e. actors and animations, or the still images, and the audio, i.e. music and sound effects, as well as the visual elements. Every kind of discourse addresses its audience, in that not all people can listen to and appreciate music, nor can all people understand or appreciate plastic arts or handcrafts. The classic example of a family in the relaxed environment of their living room watching a movie, where the father is attracted to DIY (do it yourself element), the mother is fascinated with the dresses and colours and the children are absorbed by the action, is another example of how discourse is varied.

From the above, we can appreciate why translation is analysing discourse more than anything else, and as such training translators as an academic enterprise has to be based mainly on it. This also explodes the myth that some people are 'born

translators' or are 'cut for translation', and how many bilingual people dread even the thought of having to translate a few lines. It also uproots the idea that solicits that those who speak, read and write two languages are or can be translators.

4.3 Discourse and translation

Translation could be said to have resorted to discourse analysis, which is basically "concerned with the way sentences are put together" (Baker, ed. 1996: 67) over the last twenty years. According to Bhatia, this discipline has two major ways for handling texts, namely descriptive and explanatory. Descriptive discourse analysis concentrates on the linguistic aspects of text construction and interpretation, while explanatory discourse rationalises the conventional aspects of genre construction and interpretation; it attempts to explain why a given genre is the way it is (Bhatia, 1993: 1). Thus discourse is what a reader makes out of a text. This includes how the values of this reader can affect the text. It also refers to "the way in which knowledge is organised" (O'Halloran, 2003: 12).

Hatim defines discourse to be: "Modes of speaking and writing which involve participants in adopting a particular attitude towards areas of socio-cultural activity (e.g. racist discourse, bureaucratese, etc. The minimal unit of discourse analysis is the Discourse Statement (e.g. the racism of a remark)." (Hatim, 1997: 216). Brown and Yule (1983: 1) on the other hand, have proposed a simpler, yet more general definition when they said that discourse analysis is about language in use.

Later Fairclough (1992: 28) added that discourse is language in use seen as a type of social practice. Hatim and Mason's (1997) translation of discourse model takes the rhetorical purpose of the text in hand to be the focal point. Hatim and Mason's definition of the act of translating could be taken as: first relaying the appropriate effects of the communicative transaction; second paying particular attention to 'user' bound elements such as the dialect and further the idiolect, and to 'text' bound

elements such as field, mode and tenor, while preserving equivalence of intended meaning for intended purposes, and finally ensuring equivalence of text signs.

Even though it can hardly be claimed that little has been written in the field, our efforts in this chapter will be directed towards showing how a translator is primarily a discourse analyst. We will attempt to show how translators can put discourse analysis to action. We will also attempt to show how discourse is multi-dimensional, in that it can be analysed at several levels, and for a variety of applications, much further than merely describing texts and contexts.

Discourse analysis is carried out for a variety of purposes, and it is only commonplace that language is the central means and one of the more important media, if arguably not the most important medium by which the world is understood. Hence, in the field of translation, it aims at identifying specific textual features relevant to the process. Texts can be analysed to find out the particular conventions of a given genre. The analysis should be undertaken to create a deep understanding of the ST so that the translator can, as a result, specify which aspects are to be preserved and which are to be adapted for the TT receivers. It should be undertaken as well to help reach as accurate a rendering of those aspects that do not have to undergo any level of adaptation as possible.

Such analyses in our view help the translator overcome the temptation of keeping as closely as possible to the ST structures. These analyses could be carried with a comparative perspective to examine, for example, how business reports compare. That is to say, the analysis of a given discourse is carried out in pursuit of a given purpose, or purposes, and as such the focus as well as the required depth varies from one study to another. Translators thus analyse the discourse of the ST so as be able to identify the problematic textual features, which is step one in an intricate process known as translation. For translators, one of the dangers of analysing texts is that they might get carried away with the process forgetting that the aim is simply to facilitate decision making to overcome problematic issues in the translation process.

We shall in no way advocate that translators in real life situations have the luxury of carrying out long meticulous analyses.

Our view is that translators with a solid linguistic background might be more competent to judge matters than those without it. In our view, those who have the linguistic background might be more sensitive to the texts in hand and thus their decisions as to the linguistic structures required for the TT could be the informed ones. In this work, the researcher aims at formulating a practical model for translator-training which hinges on a number of textual features. This model will be used as a base for translator-training curriculum, as well as for evaluating translated work

4.4 Discourse Analysis for Translator-training

Even though translation studies as a field has come to the stage where it is being regarded as a fully fledged discipline on its own, its concepts and terms originate from other disciplines, such as linguistics and its sub-disciplines. In the meantime it is inherently interdisciplinary. There is common agreement that the translator has to understand the text as well as its communicative purposes as a first step towards translating it. This involves its linguistic structures which have to be taken as the most suitable for achieving the ST purposes. The discourse of translation is rather non-interactive in that there is no direct communicative behaviour or interaction between the author of the ST and the translator. Once it is written it can no longer belong to its author. Consequently, along these lines, the translator is not the passive recipient of a discourse, but rather the performer of a communicative act who has to decipher the particular meaning of the discourse in hand, and in turn to communicate it to the new readers in their own culture, backgrounds and thought patterns.

Linguistics has evolved much, and is currently interested in how language is used in various communicative situations, and in how a variety of factors influence language structures. This has given rise to textlinguistics, sociolinguistics, critical linguistics and many more of the like. Translation Studies, being a neighbouring discipline, has

developed considerably as a result. Translation works with texts at both its ends, i.e. source texts and target texts. Understanding the ST as a first step in the process involves systematically analysing its structure.

4.5 Textual Analysis

Textual analysis involves features which a text itself unfolds, i.e. '*intra-textual*' and others which are understood from the text, i.e. '*extra-textual*'. The intra-textual features are the '*ideational*', the '*interpersonal*' and the '*textual functions*' (Hatim and Mason, 1990: 26-7), while the extra-textual ones are situational aspects, including parameters of '*time*' and '*place*' of communication which, depending on the situation, might have significant importance. '*Context of situation*' is a further aspect which determines the kinds of meaning expressed in a given text. Hence, the activity controls the linguistic choices (Baker, 1992: 16). The issue of textual features gives rise for discussion of terms field, mode and tenor.

In our view, the ST should undergo some level of analysis, be it register or genre, as a first and indispensable step in its translation. Pronouns in a given text, for example, indicate the tenor of discourse. They can also reflect textuality as per De Beaugrande and Dressler's (1981) framework. The communicative purpose as per Werlich (1976), i.e. description, narration, exposition, argumentation or instruction of the text, can be defined so as to mirror them in the TT.

4.6 Ideational, Interpersonal and textual resources

'*Field*' is the social function of the text, e.g. scientific or legal discourse. It poses a difficulty for the translator when faced with a source language that has a highly developed terminology, such as computer English, and a target language which struggles with such terminology. In this instance, and as far as we are concerned, the

Arab world is falling far behind. Having said this, we should give credit to those in the Arab world who have long been immersed in trials to Arabicise or Arabise terminologies of a variety of disciplines and fields of knowledge. 'Mode' or 'medium' has been selected for communicating (Hatim and Mason 1990: 243), i.e. in writing as opposed to orally, and further still as a traditional letter or a contemporary email. 'Tenor' is the relationship between addressor and addressee and the "degree of formality" (Ibid) between them, e.g. employer and employee or lecturer and student. Involved here is the degree of formality as well as politeness, and further still intimacy; a classic example here would be a newly engaged couple as compared with a couple that have been married for ten years.

As by Halliday *et al.* (1964), field, mode and tenor could be seen to be means which pinpoint the features of situation. Halliday and Hasan see them helping towards determining meaning, and define the context of situation of a text (1990: 22); whereas Hatim and Mason consider them to be the three basic aspects of register (1990). Hatim and Mason maintain that '*field*' and subject matter are two different things, and that in given cases the link between them could be clearly obvious (1990: 48). *Field* of discourse is an abstract term which refers to the subject matter of the discourse, i.e. the event in which the text is functioning. 'Mode', on the other hand, refers to the channel used, i.e. spoken or written, written to be read, like in the case of Friday sermon *خطبة الجمعة*, where in many cases, the sermon is written to be read as if spoken, and extempore or otherwise. And '*tenor*' refers to the relationship between the people who are part of the discourse role relationship, i.e. addresser and addressee.

Interpersonal relationships somehow dictate the kind of language people should use; i.e. parties to a given discourse could be equal, e.g. classmates or colleagues at work, or one party superior to the other, in the sense of specialist and layman, e.g. architect and customer; in other words '*symmetrical*' and '*asymmetrical*' respectively. Further still, there is the consideration of the '*spatial*' and or '*interpersonal distance*'. When people chat, for example, there are both visual as well as aural contacts, and there is also immediate feedback, while in reading a book there is no immediate contact between the reader and the writer; there are neither visual nor aural contacts, and thus

there is no channel for feedback. '*Experiential distance*', on the other hand, is that between the language and the accompanying activity, e.g. when a recipe is prepared live on TV, the language used constitutes the process, while in writing about linguistics for example, language is used as a reflection (Schäffner, ed. 2002: 9-12).

The issue of '*social context*' handles features such as the discourse of partiality in media, where lexis is affected. For example: "Oh, buoy! We've sunk a £300,000 super yacht". Here there is a play on the words 'boy' and 'buoy' which is typical of the language of tabloids such as the '*Metro*'. An inexperienced translator will no doubt spend much time and effort trying to find a match for this play on words, while the experienced translator would measure the value invested in such a trick and undoubtably decide that the value is superficial and that there is not much to lose if this play on the words is washed away. Arabic has 'addressing tools' or 'أدوات نداء' equivalent to 'Oh' such as 'أيا، يا، أي، أيها', and so this is not the problem. The pun on 'boy' and 'buoy' is. The pun is eye-catching, thus the experienced translator looks for another linguistic theme which has an eye-catching effect (if at all there is a need for this) and might change it to rhyming words, as, for example: 'وا مركباه يا ولاده'. This translation, in our view, delivers the same sarcastic effect, but not necessarily the same words. It also deals with constraints such as gender. Unfolding the characteristics of types of texts has been the concern of genre over the last few years. Texts of one genre are said to have predictable features.

Ideational meta-functions regarded as intra-textual features use language to present the text producer's experience of the world, thus realising the field of the given text. Various issues are pursued under the umbrella of ideational function. In '*intertextuality*', which is one of these issues, the text producer uses his/her knowledge of other texts (Hatim and Mason, 1990). In such a case, translators have to explicate this reference to make sense for the TT receivers, for it must be assumed that their general knowledge is not the same as that of the TT receivers. For example, the proverb 'رجع بخفي حنين' if used in a given text cannot be translated literally, and hence should be explicated. Presuppositions and general knowledge relate to

intertextuality and thus could be seen to bear the same understanding, where individuals have different repertoires, i.e. backgrounds, cultural knowledge, and different professional experiences, and general knowledge which is different from one culture to another. As far as '*collocation*' is concerned, translators have to know much more than the mere fact that it is a cohesive device.

They have to know that there exists a set of contexts in which a given word or expression can occur, and is often referred to as the collocational range. Texts tend to have '*frames and chains*' which enable the receiver to form an idea of what the text is about. '*Nominalisation*' is another issue related to ideational function which looks into how information can be presented, i.e. in normal everyday use. The following example shows language use in an everyday situation: - Muhammad ate his dinner in a hurry because he did not want to miss his '*Isha*' prayers. And the following demonstrates the same idea in a specialized language use: - The reason why Muhammad had to eat his dinner in a hurry was that he did not want to miss his '*Isha*' prayers. '*Transitivity*' is the issue concerned with the '*participants*' who have some relationship with a '*process*' or simply (verb) within given '*circumstances*' or human experience. The verb is 'material', in other words a verb of doing, i.e. something physically done in the material world, '*relational*', or verbs of being i.e. describing relationships, or '*projecting*' the inner world, i.e. in saying things or thinking of things. '*The poetic function*' refers to a set of rhetorical strategies, including repetition and lexical chains, which reinforce the cohesion of a text.

We have dealt above with the ideational function from within the framework of intra-textual features. Here we deal with a further point within the same framework; that of interpersonal function. The '*communicative functions*' include representatives, directives, commissives, expressives and declarations. Searle (1969) sees that for the utterance to be representative its words explain how something is, or that they copy the world. By directives, which include request, advice or permission, it is understood that the text leads its receiver to behave in a given manner, i.e. the text aims at making the world copy the words. Commissives include offering and promising, i.e. the text producer's words commit her/him to carry out something,

while expressives, which include thanking, complaining and apologising, clarify the text producer's state of mind, or her/his attitude towards something or some idea before engaging in a given action.

The functions of language, according to Halliday, are three: textual, interpersonal and ideational. The textual function is deixis, i.e. the orientation of a text in relation to time, place and personal participants and cohesion. The interpersonal function, which manifests itself through speech acts and modality, is the personal contribution of the text producer to the act of communication, i.e. "their indication of an individual point of view, their performance of some action by speaking, their assessment of and adjustment to the hearer and to the context of utterance" (Fowler, 1996: 77). The ideational function, which harbours the propositional structure, transitivity and lexical structure, is concerned about the way the phenomena of the real world are embodied in the language of a given text producer, whether orally or in writing. Vocabulary is the means that carries their view of the world. It depicts how the world is structured and how it is divided into systems of separate things and processes. There is considerable interest in the current models of translation strategies in the interpersonal and ideational functions or meanings, in addition to the interest in the three main elements of the intricate process of translating (Hatim, 2001: 89).

Declarations, such as a priest or marriage registrar pronouncing a couple as man and wife or a judge sentencing a defendant, bring prompt change to reality. The relationship between the text producer and text receiver could be either formal or informal. On the other hand, texts such as contracts and laws are completely impersonal. These are said to have frozen styles. A '*formal text*' is often characterised as being impersonal, i.e. showing distance between producer and receiver, and a '*consultative*' one is that which does not show any style markers. Meanwhile, the '*casual style*' shows a degree of intimacy between them, for they might very well be friends, classmates, etc., and the '*final style*' depicts a strong degree of closeness. '*Cohesion*', i.e. the semantic unity, is a textual function which connects the words and expressions in an utterance together. One of its devices is

reference, which is the tool for tracing the participants, the entities or the events in a text.

The signposts which guide the reader throughout a text are referred to as the '*thematic structure*' which involves both experiential and interpersonal meanings. The departure point, i.e. the theme, could be one of three types: '*topical*' or experiential, i.e. emphasising the participants, the process or the circumstances round the event, '*interpersonal*', i.e. which indicates some kind of interaction between the writer and the reader and '*textual*', i.e. connecting with a previous text, thus enhancing argument, for example. Consider the following example: '*Although what we have seen so far is quite obvious, we still need to go one step further*'. Texts are classified following their communicative intentions (Hatim and Mason, 1990: 140). A genre could host more than one text type following its purpose/s. This could be affected according to the mode of conveying it; hence new media has played an important role in modifying given genres on the one hand, and has generated new genres on the other; e.g. a lecture delivered in a '*chat room*' is a modified genre, while the notion of a '*homepage*' is a new genre altogether.

4.7 The translator as a critical linguist

Texts conceal ideology and the translator in his/her role as a critical reader decodes and exposes the ideology in the text in hand using a set of linguistic techniques for the purpose. As such, '*critical linguistics*' is seen as the backbone of '*critical discourse analysis*' referred to as '*CDA*', which employs '*transitivity*,' i.e. the grammatical system used for representing the ideational meaning, '*passivisation*' which is often meant to create distance and thus an air of formality between writer and reader, and '*nominalisation*', i.e. changing parts of speech into nouns.

Translators should be equipped with the ability to identify problems of translating specialised texts, by developing strategies for analysing the text in hand, i.e. the ST

and synthesising an equivalent TT. They should be trained to develop a critical comparison so as to be able to evaluate for themselves alternative translations.

4.8 Critical discourse analysis (CDA)

CDA as a methodological approach can enrich translation training. It helps establish a sort of dialogue between theory and practice in the field of translation. This, of course, is within the understanding that language is a tool with which things are done. CDA can help us establish that since we have a variety of purposes, we have a variety of languages (Rotry, 1991). It also helps us understand that knowledge is more than obtaining an accurate picture of reality.

CDA involves interpretation, explanation and description of texts. Given that a text does not have to be a string of sentences, and that it might very well be one single word, - for example 'Exit' in a public building, or even one single letter, 'L' on a car- describing a text systematically involves what linguistic features it has as well as those it has not. Text describing involves reading it in order to make a coherent understanding of its background, its purpose, its spatial location and the participants in it. Reading a text can be done at various levels following the purpose of this reading. For example, reading for gist is not the same as reading for analysis.

Texts manipulate their readers each in a different way. For example, a religious young man reading a religious text may be drawing on a certain discourse of spirituality which emphasises the need to strive for better life in the hereafter. Thus discourse, which is the interaction between text and context, can manifest ideological ideas which not only represent society, but also contribute to building it. Hence, being able to read critically indicates having the capability to examine the ideological processes in discourse.

CDA links linguistic analysis and sociocultural analysis. It analyses how discourse refers to the coherent understanding the reader makes from a text, i.e. including how his / her values affect the reading. It tries, as well, to point out absences in a sentence. CDA is about text interpretation and explanation, and description. The former is concerned with the analysis of the relationship between the discourse and text, while the latter is about systematically describing the linguistic features in a text. It also involves highlighting features that are not present in it, where the absence of given elements can be as suggestive as elements present in a text.

Consider the following example: An elderly Muslim in the Aqsa Mosque is unleashing a deep and painful sigh and a tear drops out of his eye when he is asked to express his feelings about the latest on-goings there, and then cannot utter a single word, except, “What can I say son”, 'خليها ل-الله يا بني' (literal translation: 'leave it to Allah son'). In this example the words that refrain from coming out of this old man's mouth express much more than if they were uttered. A friend who wanted to offer his IT skills and experience to a businessman was not successful in tendering his helping hand as he asked: 'How many orders a day do you get?' The answer came as a concealed smile, followed by 'Eh a lot' meaning 'what a silly question you fool'. In both examples the translator has to deliver the situation rather than the actual words.

4.9 Translation criticism

In her book, *Translation Criticism - The Potentials and Limitations*, Katharina Reiss (1996) says that translation criticism is practised under several names, and gives a practical example of translator trainers evaluating their students' translations. However, by asking whether “any objective points of reference or guidelines for evaluating a work of translation exist” (Reiss, 2000: 3), she in fact hints at the arbitrariness of this process, even in academia. She then opens the floor for suggesting ‘objective criteria’ which involves examining the background of the passage, placing it in a broader context, and determining possible causes of the error.

This in our view is '*critical discourse analysis*', which focuses on linguistic, textual, social and cultural issues.

Chapter V

Corpora, TAPs and Translator Competence

Orientation

As the title suggests, this chapter falls into three major parts, namely: *corpora*, *Thinking Aloud Protocols (TAPs)* and *translator competence*. The aim is to show how TAPs and corpus studies have been embraced by translation studies. It also attempts to show how they both can enhance through the use of corpora as well as through TAPs. Further, and more important still, it aims to show how these are indispensable in the translator-training schemes. To achieve both these goals, we set out by mentioning a few types of corpora. We then move to give a very brief glimpse of Baker's ideas and views about the corpus studies, in her capacity as a renowned researcher in the field.

In the TAPs part, and following the definition attempts, we show some of the controversial issues in the discipline. We attempt to show some of the data collection methods, and how these are analysed. We also go one step further to show how these data are used in educational settings, i.e. in translator-training programmes. We then move to have a brief look at the achievements, as well as the prospects and limits of TAPs. Then follows part three which we dedicate to translator competence. In this part we call upon the ideas of two of the more prominent names in the field. We first refer to Donald Kiraly, and mention some ideas about his critiques. We then give a glimpse of Campbell's views on translation competence.

5.1 Definition and Types of Corpora

Corpora have been an object of study for some decades. In the 1980s, interest in them increased, and their application areas expanded. Moreover, and as far as translation research is concerned, corpora became relevant in both manual as well as automatic translation. In recent years, however, the understanding of corpus has seen a number of changes. Thus, a most basic definition for it would be: a collection of written or spoken texts, or fragments of texts, of a given author on a variety of topics, put together to represent a given area or taken as a language sample accounting for a set aim. Corpora are mostly recorded in machine readable form for ease of manipulation, as well as for the ease and swiftness in enriching it with additional information. Hence, there are annotated corpora, i.e. those that have undergone some level of study and analysis, as well as unannotated corpora, i.e. those which could be thought of as raw material. Therefore, corpora can be classified following the purpose of this study based on various criteria such as medium, genre, geography, or time.

For the purpose of translator-training, we aim to form a nucleus of a feature-based corpus. Relatively short texts and text fragments which form 'good' representations for a set of linguistic features seem necessary for training translators in academic settings. This idea stems from our observation of a number of current translator-training schemes, where the teaching of linguistics is segregated from the actual translating sessions. Our proposal is that this feature-based corpus forms the foundation for translator-training schemes, since its contents will be pre-tested and thoroughly examined to serve its purpose. Hence the arbitrary choosing of texts for the translation classes is eliminated. This proposed idea agrees with Baker's views about corpus as she says that a linguistic and/or translation studies corpus is a collection of texts which are "put together for a particular purpose and according to explicit design criteria in order to ensure that it is representative of the given area or sample of language it aims to account for" (1995: 225).

Corpora vary in size and are used for both quantitative as well as qualitative studies. Baker (1993: 243) points to the potential of corpora in translation studies. She defines three types of corpora, namely: parallel, i.e. which involves two languages,

multilingual, i.e. which can include translations of the same source texts into two or more languages, and comparable, i.e. which consist of separate collections of texts in the same language; original texts and a comparable collection of translation into that language. Qualitative analysis aims at constructing statistical models of observations made, while on the other hand, quantitative analysis is precise, reliable and, more important, generalisable. McEnery and Wilson (1996: 63) see that one is complementary to the other. Again, the same could be said about manual as opposed to computerised analysis of corpora, where the former is used with smaller-scale corpora. Having the right sample which suits the research objectives and the phenomena observed, rather than its size, is what counts most.

5.1.1 Why Corpora

Corpora are gathered for both scholars as well as students to draw on them as resources for their research-work as well as for training purposes; our concern in this research. Nevertheless, we are not saying that traditional methods of research are to be marginalised. Applied sciences investigate what happens in real life. Thus pre-formulated examples are rejected. A corpus of authentic examples is taken as a formal representation in addressing language issues, and this is what we suggest translator-training course material collections should be like. Applied areas of translation studies, such as its training, evaluating and criticism, cannot dispense with the descriptive methodology, and that is one of the more important uses of corpora. Furthermore, corpus-based studies in translation could be seen as a rather virgin field open for research. For instance, a parallel corpus which analyses a source text and its translated version can be utilised to show how translators deal with difficulties, and provide empirical models for the students.

Researchers in translation studies have invested in the last few decades much time and effort in comparing translated and non-translated texts to inform stylistic comparisons between individual translators represented in the corpus. Researchers have also been trying to investigate how individual translators behave linguistically. They conduct their research in the hope of answering the question that tries to examine whether the

patterning of a translated text is significantly different from that of a non-translated one. They try as well to examine whether there exist patterns of variation within the corpus of translated text in terms of the linguistic behaviour of individual translators. However, a multitude of difficulties face them, and their research-work, as far as we can tell, did not yield reliable results so far. Therefore, it is believed, they have come to realise that they do not have sufficient data to conduct descriptive studies. They have also come to realise that much more research time and many more researchers are needed so that they could become more able to follow up the many threads and avenues.

Translator-training programmes tend to give more weight to translation out of foreign languages and into the native language of the trainees. Hence, monolingual corpora are often used as a translation resource to help student translators improve subject-field understanding as well as translation competence. Comprehension errors, i.e. lack of understanding of the foreign language, and production errors, which result from the lack of competence in the target language, seem to inflict difficulties on much of the translator-trainees' work. Hence, the use of corpora is recommended as a resource to provide translator-trainees with examples of correct usage in context. Furthermore, corpora are used to carry out descriptive studies which aim at identifying universal features of translated texts. Hence, we envisage that translator-training schemes can make good use of them to fulfil the aim of equipping their trainees with the skills and capabilities to use translation technology. Corpora are already in the field of machine translation, and they have the potential to cover a wide variety of subject-fields that could be used in the context for translator-trainees.

Although it is very time consuming to gather them together, once compiled, corpora, especially the electronic ones, have the advantage of being reusable. Electronic corpora, in comparison with traditional corpora, have the advantage of being less time consuming and much easier to consult once and time again. Specialised dictionaries, on the other hand, are generally easy to find, but they tend to treat the concepts in isolation, while in a cohesive text it is easier to relate concepts one to another. Corpora further still, owing to the authenticity of their texts, can provide collocational

information according to the conventions of a given language. Linguistic patterns, as well, can be detected via corpora. They differentiate well-accepted patterns from idiosyncrasies. They help established translators as well as novices and trainees build background knowledge in a given field. They help them make fewer target language errors as they show words in real contexts.

Conventional corpora do not give the translator the chance to notice the occurrence of patterns. Thus computer literacy and the ability to manipulate a corpus using the right electronic corpus analysis tools would be an essential requirement for the translator-trainee. We see that the use of corpus by students who are familiar with the basic principles of translation has a potential to boost subject-field understanding as well as their native language competence. It also helps improve their work quality. We see that corpora can also help minimise errors caused by linguistic comprehension problems.

5.1.1.1 Futuristic Aims for Corpora

Reconstructing the translational norms and strategies are among the more ambitious goals for applied descriptive translation studies. Extra-textual facts concerning the source and target texts are required in order to come to sufficiently founded conclusions regarding translational concepts. In this respect, single texts cannot satisfy such needs, and hence, large-scale programmes are required to ensure comprehensive or even exhaustive views and broader perspectives. With this in mind, quantitative necessity means examining corpora using a given criteria. But saying this does not mean that case studies should always be based on a large sample of examples. A translation scholar can compile a relatively representative selection of examples that best suit their purposes, hence our suggestion for a translator-training scheme at al-Quds University.

Researchers in this field cannot be cautious enough about how their research findings can be interpreted. Moreover, they cannot be sure of how far a particular

methodology can take their research-work before they see the need of having to switch to other methodologies to complement it. Corpora are used to identify features which *betray* texts as being translated rather than originally written in a given language. As such, amongst the research-work in the field there are those that aim at examining claims that translated English is less specific than original English. As a matter of fact, Frawley (1984) is thought to have been the first to introduce the idea that there is what he then claimed to be '*translated English*', what he termed as the '*third code*'. This third code tries to accommodate the lexis of the source text within the syntax of the target one.

Translation studies based on the empirically verified givings postulate that using corpus texts for examining data represents well-formed and subsequent phrases respecting specific constraints, therefore allowing room for distinguishing discourse construction from an anarchic set of phrases lacking coherence and consistency. Corpora texts allow the translator to observe and analyse the significance of textual linguistics in comparison with theoretical and general linguistics. They allow him/her to tag the content of a given text from a typological point of view, e.g. journalistic or technical, and thus classify the information extracted according to a previously defined protocol and linguistic criteria.

Using corpora could be seen to be the basis for formalising linguistic data by processing it so as to base it as formal possibilities of machine readable algorithms. Corpora allow researchers to examine source texts with target ones in a contrastive way and closely look into their interactions through a range of structures of varying complexity. Corpora could help determine a translation's likelihood to be formalized. With recourse to the calculation of occurrence frequency, the more an equivalent is frequent in translated texts, the more it is regarded as an inevitable solution; the less frequent it is in translation, the more it is regarded as marginal, irrespective of the intrinsic quality, because recurrence is deemed to be proof of validity. Corpora in this respect do not aim to evaluate the quality of translations but aim rather to take note of the translational usage.

Amongst the various types of corpora, the electronic one is of specific interest to translation scholars. A monolingual specialised corpus can be used as a translation resource for training purposes. A 'parallel' and/or 'comparable' corpus, i.e. one which consists of texts originally written in a language alongside their translations into another language or more, can be used to posit certain equivalence relationships in source and target languages, and as such can be used in translator-training, as well as in bilingual or multilingual lexicography. It also provides authentic data for translational behaviour. Further still, it has the potential to reveal translation features in a given translated text as compared with an untranslated one.

Mona Baker sees that the use of corpora which address natural language has a potential in translation studies. These are currently being used in the field of machine translation. It is becoming more acceptable in texts of a scientific nature. Baker says: "Terminology compilation is now firmly corpus-based" (*Target* 7: 2 1995 p. 224) where terms are reached from authentic texts, i.e. from natural language in use. She maintains that the outcome has been encouraging in applied translation studies. Machine translation uses a corpus, i.e. a small collection of texts, as a basis for carrying a descriptive analysis of a given language. Baker maintains that in light of the fact that translation studies are a fairly young discipline, corpora has much potential to help support research in the field of translation teaching. She also sees corpora-based research as being capable of offering a set of theoretical paradigms in addition to a set of tools and methodologies which complement the traditional ways of researching and teaching translation.

The use of corpora goes beyond the limited framework of translation as such. From a linguistic point of view, they could be used on the morphological level to identify equivalent words or morphemes, while on the syntactic level they could be used to identify corresponding phrases and structures. On the semantic level, the meaning of units and eventual ambiguities are identified. From a statistical level, corpora reduce the number of possibilities of approximate translations, thus leading on the one hand to cases of *strong equivalence* in which the number of words, their order and their meaning in the bilingual dictionary are the same, e.g. "The rise in terrorist attacks

worries the Americans” corresponding to “إزدباد الهجمات الإرهابية يقلق الأمريكان” where a literal back translation of the Arabic is: “(The) rise (in) the terrorist attacks worries the Americans”.

On the other hand, they lead to cases of *approximate equivalence* in which the number of words and their meaning are the same but their order is different, e.g. “The king of Jordan extended an invitation to his Moroccan counterpart” corresponding to “وَجَّهَ ملك الأردن دعوة إلى نظيره المغربي” where a literal back translation of the Arabic is: “extended king of Jordan (an) invitation to his counterpart (the) Moroccan”. The case that accounts for the majority of translation equivalences is that of *weak equivalence*, where the order and number of words are completely different, e.g. “Prayers are expected to be recited at the new mosque as from tomorrow” corresponding to “يتوقع أن تؤدي الصلوات في المسجد الجديد ابتداء من الغد” where a literal back translation of the Arabic is: “Expected to recite (the) prayers at (the) mosque (the) new starting from tomorrow”.

5.1.2 Corpora in Machine Translation

Machine translation (MT) could be said to have started after the Second World War. Direct single language pair systems were adopted. These did minimal analysis and thus yielded texts needing much human intervention for modifying and improving, because no clear linguistic structure existed. Later, the machine assisted translation systems (MAT) appeared. These again involve much human intervention. They could be seen as an on-line dictionary.

MT systems in general function basically at the sentence level. They store all the words in the SL text, and then perform a grammatical analysis of it. First, they work on recognising the form of words from entries in their own dictionary and their grammatical function in the sentence. They then proceed to generate the TL by

performing the required word order, inflections etc., in accordance with the grammar of the TL. At this stage human beings interfere to make the necessary modifications and improvements. MT systems to the best of our knowledge do not have a disambiguation mechanism, in that they cannot go beyond words, extra-linguistic or pragmatic knowledge.

The trend nowadays is towards the use of a new term '*Machine-aided translation*'. Machines are now seen to be a terminological data bank. These offer the translator documentary research as well as terminological research. The former provides the translator or the researcher in the field lists of bibliographic references. There are data banks which are capable of giving words in their context, of providing bibliographic information, and giving texts where a given word is used, while in the latter there are data banks that provide translations of terms. There are programmes which allow the translators to build their own dictionary and re-edit it by running their fingers on the keyboard. Further still, there are computer programmes that can translate set phrases, clichés, and proverbs.

5.1.2.1 The translator's work station

The tendency nowadays is to build a computerised user-friendly and dependable work station for the translator which they do not have to leave, and where every source of information is literally at their finger tips. Tackling terminology which is costly in financial as well as in time terms, for example, is made very easy at this work station. However, on the other hand, texts which deeply depend on their author's personal expression remain the responsibility of human translation.

Translator-training programmes lag behind in this respect. We can say that very few university degree programmes have sufficient course material to equip their trainees with these state-of-the-art technologies. We also dare say that it is time for the 'traditional' way of training translators, which depends on 'talk and chalk' to be retired.

5.1.3 Corpora Alignment

Texts in a corpus are aligned at a global level, e.g. paragraph or sentence; in other words, chunks of texts in a given document are associated with their translation or equivalent text in another document. This process may involve some level of analysis of the text in hand. Corpora alignment is about matching every 'translation unit', i.e. chapters, paragraphs, or single sentences and phrases or still even individual words, of the source corpus to an equivalent unit of the target corpus.

Close alignment i.e. that which involves basic units such as sentences or even lesser ones, is used for the more faithful to the original translation. Meanwhile, larger units, such as paragraphs or even chapters in case where the corpus used could be seen to be more of an adaptation rather than a literal translation. On the educational level, corpora are used to establish correspondence between the content of examined units and their interconnections. The frequency of 'free' translation, a common everyday translation practice involving changes in the order of the text, modification of the content or meaning adaptation, varies according to the field of study in hand. As for Arabic into English translation or vice versa, and owing to the fact that there is an immense linguistic difference between the systems, sentence order is often modified with omissions or additions. Hence, these aspects are examined from a stylistic perspective. Therefore, parallel corpora are seen as a corresponding text database for highlighting structural equivalences.

5.2 Thinking Aloud Protocols (TAPs)

Most of the descriptive studies in translation have been centred round the product, i.e. the translated text, and the difference and similarities between STs and TTs. A recent approach with cognitive science as its theoretical grounding, however, embarked on looking at the cognitive process which leads to 'good' translation. This section attempts to reveal some of the controversial issues related to TAPs; the method that studies the mental decisions translators take on interpreting the data held in the text being translated. In this part we attempt to give a brief account of TAPs

achievements, prospect and limits. These yield qualitative data, for the translator is asked to verbalise his / her thoughts while performing the translating task, i.e. what they say before, during and immediately after performing the task.

5.2.1 Definition Attempts

Thinking-Aloud Protocols are one of the process-oriented methods of studying translation. It is one of the data elicitation methods which investigate the psychological aspects of the act of translating, whereby the subject verbalises everything that comes to mind and all the actions are performed as the target text is produced, to be later analysed in an attempt to reveal what goes on inside the translator's mind; it is often referred to as the '*black box*'. This approach aims to establish a definitive psychological model of translation. We will attempt to relate TAPs to translator-training schemes.

Translation is viewed as a problem-solving process, and to investigate it some scholars have resorted to TAP: a verbalisation of thoughts while in the process, as opposed to analyzing the final product, which cannot claim to be capable of revealing the translation strategies, nor is it the better approach for pinpointing the translation problems (Bernardini, pp. 242-242). She maintains that the translated text provides a very incomplete and often misleading way into the translation. Using Thinking Aloud Protocols to investigate is believed not to interfere with the mental processes and to provide a faithful account of the mental states occurring between them.

Thinking aloud protocols as an idea was originally borrowed from psychology and cognitive sciences. It was used in applied linguistics, thus paving the way for empirical translation work. It is viewed as a major instrument in process-oriented translation studies. It researches the importance of what goes on in the head of the translator to understand what the translating process involves. Thus it does not lean on the product which fails to show the strategies used. Translators have been asked to reveal their mental processes. The validity of this method has not been proved so far.

This is because of the difficulty of making the process a systematic one, free from any anecdotal recounting. The method is not seen to be theoretically justifiable, and one reason for this is that it is not possible to observe directly, i.e. in real time while carrying out a translation task, the human mind at work. The validity of any findings through this process can be recognized only if rigorous experimental conditions were ensured for collecting the data.

A translator at work sets to appropriate the text in hand, i.e. fully understand the message it is carrying, transfer its sense, and then come up with solutions. TAPs try to unravel phase one, thus helping to analyse the other two phases. TAPs aim to describe how structural, cultural, sociological, and the rest of the problems have been solved. TAPs can be aimed to focus on text awareness, the treatment of cultural references, issues relating to coherence and cohesion, added to the degree of automation, of course depending on how skilled the translator or translation trainee is. In our data collecting process we conducted retrospective interviews immediately after the *pre-theory* as well as after the *post-theory* translating.

5.2.2 Methods Used in Data Collection and Analysis

TAPs are believed to yield qualitative data. Translators are asked to verbalise their thoughts while performing the translation task. All of what is said before, during and after translating the text segments is recorded and transcribed, allowing the researcher to observe translational behaviour based on the translators' comments on their work as they go along. There are those who believe that the picture of the mental process is far from complete. The reason behind this is that some translators are uneasy with TAPs while performing their translation. Furthermore, TAPs are believed to interfere with the mental processes. They interfere with the way the translator deals with a translation problem. They also limit the length of segments the translator processes at a time. The whole process is slowed down. Translators themselves maintain that TAPs are time consuming, and as such they have to be carried out on relatively short texts. Hence, TAPs are thought to be carried out retrospectively; immediately after

the translating task has finished. The translator sees a playback of the process and comments on it and reports the thoughts s/he had during performing the translation.

5.2.3 TAPs' Controversial Issues

One of the more disputed issues is whether verbalisation interferes with the cognitive process itself. Advocates of the model accept that TAPs may slow down the performance. Some say that the reports are prone to distort the mental state. Others are sceptical that it is rather difficult to avoid interaction between the subject and the experimenter, which could affect the results adversely. Moreover, others see that it is rather difficult to ensure that the verbalisation does not interfere with the mental process, and hence to prove that the account given is a faithful one. Meanwhile, on the other hand, there are those who say that TAPs provide reliable and useful data provided that they are systematically arrived at and systematically analysed. Those seem to be confident that TAPs increase the learner's problem-solving skills

5.2.4 TAPs' Validity and Applicability

TAPs, which is also known as verbal reporting, is the method which aims at understanding what goes on in the translator's mind during a translation task, a most complex problem-solving activity. It activates two levels of knowledge: the declarative, i.e. the linguistic as well as the cultural knowledge, and the procedural knowledge which entails translation strategies and norms, cognitive knowledge and subconscious memory structures.

5.2.5 Concurrent versus Post Hoc Verbalisation

The cognitive process of reflecting the mental states requires time; thus the subject leans on the translator's *short term memory* (STM) for accessing the information.

This process hinders the original task of translating at various levels. Concurrent verbalisation of thoughts can be claimed to reflect the mental states of a subject carrying out a relatively long task.

5.2.6 TAPs' Achievements, Prospects and Limits

It is rather a classic idea that translation is an issue of problem solving. Translator trainees have almost always been the subjects in TAP experiments. It is believed that their verbalisations are more informative than those of professionals. Lörscher defines translation strategy as "...a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment..." (1991: 76). In an experiment concerning a highly controversial concept of strategy, he had 48 German learners of English as a foreign language produce 52 translations either into English or into German. He asked them to produce a spoken translation of a written text while thinking aloud, and refused them the use of dictionaries to ensure that a larger number of problem-solving processes would be present in the protocols.

Lörscher sees that a translation strategy is formed by a sequence of core elements which can be combined in different ways, and that a translation process is formed by a series of strategies. He concludes that TAPs can provide reliable and useful data when analysed systematically in a methodologically controlled way.

5.2.7 Translation Strategies and translation units

TAPs have been employed mainly in the analysis of 'translation strategies' i.e. the "...potentially conscious procedure for the solution of a problem..." (Lörscher, 1991: 76). Lörscher sees a possibility of establishing taxonomies of translation studies, despite the inherent variability of the translation process. He also sees that translators resort to general text processing strategies. These, as suggested by Krings (1986: 267), could be strategies of comprehension, i.e. seeking reference works, retrieval

equivalence, equivalent monitoring, e.g. through comparing ST with TT, decision-making, i.e. as in choosing between two equivalent solutions and reduction, e.g. of marked text portions. Gerloff (1987) identifies sets of strategies that translators use when handling a given text. These involve identifying problems, and then analysing the language, followed by storage and retrieval of textual elements. They claim that these strategies help set apart the professional from the non-professional translator.

Lörscher claims that the difference between them lies in how and how often they employ these strategies. Professionals tend to resort to these strategies to make better sense of what they render, while novices use them to produce the form. Séguinot found that, when translating into their mother tongue, students work at the textual level, while when translating into a foreign language they work at the lexical level. Jääskeläinen (1993) introduces the notion of global strategies, i.e. style, and local strategies i.e. lexical items, where the former are more frequently used by the more experienced translators who tend to follow a scheme in their approach, while the latter tend to work in a non-systematic manner. Jääskeläinen terms the unproblematic sections as ‘unmarked processing’ (1990), whereas ‘marked processing’ is when the translators meet a problem. Translation units vary in length depending on how experienced the translator is, whereas the more experienced translators are seen to have greater automaticity.

5.2.8 Automaticity and affective factors

In empirical translation research translators are often categorised as semi-professionals or trainees, professionals and non-professionals. Attempts have been made to determine whether professional translators perform with more automaticity than non-professionals. To determine this, TAPs have been analysed. Jääskeläinen (1997) has introduced the notion of translation situations. These could either be routine situations in which the translator performs with automaticity, i.e. to verbalise less, or non-routine situations, where the translator shows more extensive processing, and hence performs with less automaticity, and is seen to verbalise more. The translator’s involvement tends to yield more successful performance.

5.3 Translator competence

Translation studies have alternated between focus on ST i.e. original text, and TT i.e. the product. Translators themselves as the producers were not given much attention, although they are spinners of material. They have only recently become a concern. It was suggested at a certain stage that translators had to be perfect bilingually. Hatim and Mason (1990: 13) hinted that the translated product is prone to be affected by the producer, i.e. the translator who is a very important link in the chain of communication. Thus the translator is not merely bilingual as much as he/she is a human being with abilities that have a bearing on the process itself. However, there are those who advocate that bilingualism innately incorporates interlingual ability and hence transfers competence and enhances translation competence. This competence hinges on sound knowledge of grammar, sociolinguistics, discourse and strategic competence.

5.3.1 Towards a definition of translator competence

Translator competence implies a marriage between the unblemished knowledge of language and full awareness of the two cultures involved. Nord (1992: 47) sees that translator competence entails a multitude of elements in addition to linguistic and cultural competence, namely text reception and analysis, research competence, text production and quality assessment. Pym (1992: 281) provides us with a definition which tackles translation as a behavioural issue. He perceives translation as the ability to generate a target-text.

In our view, as that of translator trainers, translator competence stems from another perspective. As our purpose is to towards a model for translator-training, our goal is to compile course materials that are comprehensive of solid linguistic and cultural background, and to deliver them professionally. Hence the evaluation of the trainees at the end of the training scheme should be a first-hand indication of their competence.

5.3.2 Donald Kiraly

Kiraly has strong views on the issue of competence in general. He sees it as “...acquiring the expertise and thus the authority to make professional decisions; assuming responsibility for one’s actions; and achieving autonomy to follow a path of lifelong learning” (Kiraly, 2000: 1). Amongst his views is that the individual has “...no choice but to create or construct meanings and knowledge through participation in the interpersonal, inter-subjective interaction...” (Kiraly, 2000: 4).

He says it is almost a tradition that translator trainers (including himself) assume their duties without receiving training in teaching methods, which makes it imperative to have comprehensive programmes for the purpose. He maintains that there is a need for translator trainers who can lead their trainees to professional competence. He differentiates between ‘*translation and translator competence*’. For the latter traditionally meant the skills, knowledge and abilities the professional translator needs to fulfil the tasks. Amongst the skills is the ability to comprehend the SL text and produce an adequate TL text. This process requires resourcefulness and awareness of text types.

Today the translator is expected to fulfil a wider range of tasks. Moreover, translator resourcefulness is being staked with a multitude of new meanings, including the ability to use modern electronic media, and knowing how and where to research both adequately and efficiently. He sees that it is crucial for the translator to have “...a well-developed ability to adapt to ever-changing market demands...” (Kiraly, 2000: 12), while on the other hand, ‘*translator competence*’ entails being an educated user of several languages, conversant in specialised technical fields, and proficient in using traditional tools and new technologies for professional communication purposes.

5.3.2.1 Kiraly Criticised

Although Kiraly says that “translation studies as an academic field has matured greatly over the past fifty years,” (Kiraly, 2000: 12), he sees that there is a complete

absence of a systematic approach to translation education based on pedagogical and translation principles. He also sees that it fails to form a kind of pedagogy of its own to use relevant contributions from other disciplines such as sociology, anthropology, cognitive science and psychology, and research from modern translation studies as foundations for translator-training. He holds the view that there exists a one-dimensional view of the process of translation, characterized by overdependence on the linguistic model of translation and a discounting of the social and cognitive realities of professional translation.

Kiraly sees that there seems to be a failure to merge a grammatical model of translation teaching with the interpretive and cultural models of translation teaching. He criticises the dependence on the teacher-centred performance magistrale in the translation classroom. He sees that there is some kind of acceptance and even encouragement of a passive role for translation students. He maintains that there is a failure to undertake and to apply the results of empirical research on translation processes as a means to build a model of translation and translator competence upon which a translation pedagogy may be based. Kiraly says that there is an inability to distinguish the components of translator competence and to distinguish language-related competence shared with bilinguals from professional competence. He also has the view that there is a total absence of criticism of old practices and assumptions about curricula, including the usefulness, effectiveness and teaching methods of certain specialised translator-training, such as translation into the foreign language.

Don Kiraly is very much aware that the electronic tools and technology currently available for the translators evolve quite rapidly, and that translator trainees have to concentrate on learning how to use the tools of tomorrow, and that they should "...acquire lifelong learning skills that will ensure their ability to adapt dynamically to the tools of the profession as they evolve in the future." (Kiraly, 2000: 139)

Kiraly reflects on "...what it takes to educate translators today to prepare them for the challenges of tomorrow" (Kiraly, 2000: 192) and says "...a change will come about,"

(Ibid, 192) if teachers shift from teaching to facilitating, and students from rote memorisation to active participation. Concerning assessment in translation education, he sees that prolonged and persistent observation might prove far better than the traditional tests and exams. He also believes that teamwork is essential for providing opportunities for extensive collaboration, and collaborative assessments help the translation students appreciate the importance of teamwork in the professional translation world.

Kiraly maintains that, since translator-training courses have existed for only a few decades, translator trainers have not yet founded a systematically workable methodology which provides some degree of efficiency. This is because research to assess the constantly changing skills required has been minimal or almost non-existent. He hints that the field of translator-training is highly sensitive to evolution.

5.3.3 Stuart Campbell and Translation Competence

“...The role of the translator has only recently become a concern in translation studies” (Campbell, 1998: 3). This could be said to have come as a by-product of the developments in applied linguistics concerned with the study of second language acquisition. Campbell looks into what he terms as ‘approaches’ to investigating translation competence, namely the psychological modelling of the translation process, translation quality assessment and translation pedagogy, which he holds as the “... three most important...” (1998: 6) approaches to investigating translation competence. The first is the “...attempts to infer mental constructs from empirical data.” (Ibid, 6) which think-aloud researchers try to investigate. The translation quality assessment approach focuses on the text, in that the quality of the translated text reflects the translator’s competence. Translation pedagogy focuses on discourse analysis as its basis, where textual competence is a crucial aspect of the ability to translate.

Campbell, being one of the advocates of translating into a second language, has views on translation competence in an interlanguage framework. Here competence is the “... ability to avoid transferring first language phenomena...” (Ibid, 15) which involves self editing, i.e. correcting language errors and mistakes and revising, which entails changing of mind about how a given stretch was translated. Translation competence may also refer to the translator’s store of formulaic transfers, i.e. to be ready with the necessary expressions used in given situations. The translator’s persistence and risk taking, as well, are seen to be a sign of competence

5.4 Concluding remarks

Translator-centred research in translation studies is a relatively new trend, and hence translator competence studies. Corpora endeavours and TAPs, added to developments in applied linguistics in general and contrastive analysis in particular, have undeniably helped in the training of translation students. While it is common knowledge that much of translation research is data based, there is no traversing the fact that corpora collecting and analysing as well as TAPs have established their way into translation studies, and have occupied an irrefutable position in those studies. Furthermore, these are finding their way into translator-training schemes in particular. Thus, computer illiterate translators are becoming ‘obsolescent’ in computer terms.

Chapter VI

Discourse Model and Data Analysis

Orientation

In this chapter we shall analyse the data collected from one of our English/Arabic translation training courses given at al-Quds University. The aim here is to investigate how the tools used in the field of linguistic criticism can be employed for the purpose of founding a methodological curriculum for translator-training. It will investigate how these tools can be used in evaluating the students translated work as well.

The chapter is divided into three sections. The first being an introductory section where the methodology is introduced and explained. The second section, which constitutes the core of this chapter is allocated for the data presentation and analysis. Then comes the third section which is allocated for reading the results of the exercises carried out in the previous section, and attempting to make sense of them, and thus draw conclusions based on those readings.

6.1 Participants

The population of this study were 25 Arabic-speaking undergraduate students majoring in English Language and Literature at al-Quds University of Jerusalem. All share same cultural as well as educational repertoire, as all are local students from the

West Bank and Jerusalem. None of them had any experience in translating at the professional level. All were highly motivated, enthused and had a keen interest to gain translation skills. They were made aware that their work was a subject for research. The researcher himself taught the translation courses.

We felt these students would be ideal candidates for the purpose of this study for the following reasons:

- all of the students were native speakers of Arabic;

- all were reading English Language and Literature at the undergraduate programme.

- all have followed a minimum of two courses in translation and 6 courses of English language.

- they have a sound background in the basics of linguistics.

- they all come from the same geographical area which ensures that they all have the same background level of education.

The selection of texts is motivated in that each is an example where a given tool in the field of linguistic criticism applies. Each treats an interesting idea which falls within our general area. None of the texts used is specialised or technical, as we thought these would not be appropriate for students rather than professional translators. None of the texts exceeded a manageable length for the students to be able to translate fully in a fifty-minute class at a time. As such those that were longer were cut into two or chunks and handled as individual texts.

The students were allowed to use conventional monolingual lexicographic resources, i.e. any English dictionary, during the '*pre-theory*' attempt, and non-lexicographic, i.e. any information they could lay hands on, which they felt would help them better understand the text in hand and thus better translate it, in their search for support resources during the week in preparation for the '*post-theory*' attempt. We are aware of the fact that translators do not always act logically in a rule-governed way, but can

introduce justifiable and non-justifiable exceptions. With this in mind, we subjected some of participating student translators to think aloud so that we can get to know how they consider the problems in the translation.

When the creation of a new literary text focuses on some sort of 'invention', the act of translation has more than to incorporate 'imitation'. To achieve this to an acceptable extent the trainees were urged to look closely at structural elements. They are encouraged to take the role of linguistic critics above all so as to be able to produce a rendering of the text in the TL as close to that in the SL as possible. They are encouraged to investigate what type the text in hand is. To be able to do this, they are to examine the structure of the text as a whole. This can be achieved by looking into the sentences, whether short and simple, or long and complex. They are encouraged to examine the sentence elements; by examining the verbs used and their tenses, the use of closes and parentheses, the use of prepositions, vocabulary, idioms images and etc.

Exercising this will enable them to critically analyse the text and appreciate how much effort they have to put in, in order to be able to produce a matching text in their rendering. In training them we aim at bringing them to understand that translating should be seen to be the act of reproducing a text at all its levels from its SL which is aimed at a particular readership to the TL and aiming it at a similar readership, paying attention to the cultural elements involved.

6.2 Work Scheme

Academic semesters are normally sixteen-week long each. We had three formal class-hours every week. In '*Day One*' a text was handed to the trainees to translate. No help at all was given to them, and it was ensured that every one of them works on their own. At the end of the session the translated work was collected. We later marked the exercise in the office. A summary of notes was made and data fed to the

computer under 'pre-theory exercises' as follows: 1- Week number, 2- Day and date, 3- Text number, 4- Exercise number.

Immediately after the session five random trainees were invited to our office room where we conducted TAPs. These involved answering open questions to make the trainees give as much feedback as possible. The students were encouraged to particularly express the difficulties they had and how they tackled them. Notes were made of this feedback and were taken into consideration in the following session.

The second class, i.e. '*Day Two*' was allocated for what we have termed as '*theory*' for the purposes of this research; for explaining the underpinnings of the text. Literary, linguistic and cultural issues were discussed. Special attention was given to the particular features to be handled in the text in hand.

On '*Day Three*' the trainees had to tackle the text anew, and again on an individual basis. At the end of the session the translated texts were collected and marked later in the office. Summary notes were made and the papers were filed as above under '*post theory*'. Two or three students were called into the office for TAPs. These involved getting a reflective account of how the '*theory*' class made a difference in the '*post theory*' attempt.

6.3 Texts attempted

To achieve the purpose of our research we sought to use a number of the texts that Roger Fowler used in his '*Linguistic Criticism*' (1996). We saw these texts to be very carefully and purposefully chosen and thus achieve our purposes. He uses one for example to explore '*defamiliarisation*' and its techniques, and another for exploring '*point of view*' and a third for '*foregrounding*'.

6.4 Steps for Analysis

Practicing and analysing translations can be based on either a 'source oriented', or a 'target oriented' point of view. For the purpose of this study we shall resort to the former because our subjects are student translators, and because we need them to try to copy the specificities and the requirements peculiar to the source text. We, therefore, aim to measure the ability of the student translator to systematically maintain the regularity and coherence in the translation units, i.e. sentences and expressions, as well as to come up with adequate equivalents, or a least correspondents of structures and linguistic features, which could be different on the form level but are comparable on the function level in the target language. We also aim to closely examine that the modifications which they introduce do not affect the internal coherence of the target language system. Attention is given to cases where there is deliberate departure from the expected profiles, e.g. where collocational patterns are flouted in the source text, or where a particular semantic set is not respected so as to give special textemic status.

The field as well as the type of the text are defined for the students. Then they are given observations focusing on segmenting it as well as on the constituents of its syntax. The original textual context is disambiguated for the students. Difficulties resulting from the ambiguities of morpho-syntactic tagging are explained. Close observation is made of the linguistics marks such as tense, mood, linking, verbal and nominal lexicon which contribute to the interpretation of texts to be translated.

The students are encouraged to search for, and distinguish between what the author means and what s/he actually says in the text, regardless of his/her intentions, either by relying on textual coherence or on the signification systems of the addressee. They are also encouraged to use the literal meaning to develop their translation skills. They are told how translation criticism or evaluation tries to explain the reasons why the text gives the former meaning or the later. They are also shown how to reject precarious or approximate translations. They are shown how a text lends itself to numerous readings and hence allows all possible translations, and that if they cannot

tell which translation is the best for a text, they can however tell which are the incorrect.

Different translations are not only different wording of the same idea. Each structure stylistically expresses a different meaning. Hence, a nominal sentence does not convey the same idea as a verbal one even if the words used are identical in the two structures. The morphological, semantic and syntactic levels of language must be taken into consideration when translating. They are encouraged to produce consensual translations without any subjective value judgement. They are taught how to distinguish between the meaning system (sign system) and the process of communication.

Students' attention is drawn to the fact that they should strive to produce a critical translation, which describes and explains why the profound understanding of a given text helps towards giving a 'perfect' translation. They are made aware that semantic translation is where the translator simply gives meanings in accordance with the lexicon of its phrases. Students are made aware that when dealing with literary discourse the proper understanding is the first and foremost step of any translation. Furthermore, translators have to research the author's life experience, historical and social background in order to reach to his/her meanings and intentions. Hence the more abundant materials a translator has the more say he/she has, and thus, the more convincing his/her translation can be.

6.5 Data Collection and Analysis

During two consecutive semesters the participating students had to translate relatively short texts of no more than a hundred words each. The texts that were given to the students were completely isolated, in that the students had not seen them beforehand, and in that they (the students) had no access to the full versions of the novels, stories, essays, etc. where they are quoted from. This aims to ensure that the subjects had no previous experience with any of the texts and that they could not get hold of a

translated version for the second attempt. This also helped ensure that none of them could be at an advantage over his/her colleagues. The students were also told that in practical life they do not always have the luxury of handling full texts let alone seeing the full text.

6.6 Step by Step Data Analysis

We commenced experimental task with a ‘placement’ exercise to indicate the pre-hand average level of the trainees the subject of our study. This will be compared with their performance at the end of the study period.

To ensure a balanced handling of all the texts used for the purpose of this work, we have devised a system for processing the data. As a first step, we give some background information about the text, of course further than its source, title, and author. We mention for example what the quotation aims to illustrate, i.e. the quotation from ‘Anthropological aspects of language’ of Edmond Leach is used as an example on ‘categorisation’. Then we carry out a first-hand analysis to uncover its general features, and pinpoint the one feature sought after from the exercise. In this quotation ‘categorisation’ is used as a simplifying mechanism of the intricate build of the world. We then quote a rendering which we have randomly selected from between those done on ‘*Day One*’ which we have termed as ‘Pre-theory’ rendering. We then make a few observations and comments, and we score it either as ‘Excellent’ for the rendering which shows that the idea was fully grasped and correctly rendered giving an equivalent on all possible levels, i.e. syntax, semantics and pragmatics. For example in text 2 which handles headlines from three papers, where ‘students leaders’ is rendered as ‘زعماء الطلبة’. ‘Good’ is given for renderings which cover two of the above elements. For example, in the same ‘Text II’, where ‘يعربون عن أسفهم’ is a ‘good’ rendering of ‘regret’ but syntactically longer, while ‘يأسفون’ gives the same effect and better serves the need for economy of words very much sought after in headlines and

hence is marked as excellent. ‘Passable’, is as indication that the attempt is not a complete mismatch on the one hand but fails to mirror the effect or the register, as a matter of example. ‘وجوه الطلبة’ (prominent students) is an example where the register is flouted as it is borrowed from the spoken dialect rather than ‘*Modern Standard Arabic*’ (MSA) and usually collocates with ‘figures’ rather than ‘students’. We follow on by citing the underpinnings that were explained and discussed in the ‘theory day’; referred to as ‘Day Two’. We open the floor for discussing every possible aspect of the text in hand, be it cultural, or linguistic. For example in dealing with Text 2, we explored the political background of the period concerned and we discussed the agendas of the different papers. Hence we could envisage that the ‘post-theory’ translation would be somehow ‘educated’. The pre-theory rendering which we have randomly selected illustrates that the translation was a mere word to word effort, while the ‘post-theory’ clearly shows that the trainee has tried to reflect his/her deep understanding of the headlines as we shall fully explain in our the analysis later.

We quote our own translation of the text to be used as a ‘model’ as to what we are looking for. At this point, our argument is that our version is not aimed be any more than a mere suggestion, which we view to fulfil the aim of the exercise. It is by no means meant to be ‘the ultimate translation’. Our belief both as an academician as well as a practicing translator is that ‘*there is always room for improvement*’.

Then we quote the second attempt of the same trainee, which we have termed to be ‘Post-theory’ rendering, so as to examine if he/she has taken on board the linguistic and cultural issues explained in ‘*Day Two*’, and how he/she has thus applied them in his new version termed as ‘Post-theory’.

We make our comments on the ‘post-theory’ version, compare, and contrast it with the ‘pre-theory’ one. We then score it under the above categories (Excellent, Good, and Passable) as shown above. We then show a bar graph representing the ‘pre-theory’ versus the ‘post-theory’ performance of the 25 trainees. We show another bar graph representing the average performance of in ‘Phase One’, i.e. after the

completion of the first ten exercises. There again at the completion of 'Phase Two', i.e. after the completion of the second ten texts, we present a graph representing the average performance of this phase, and another one representing the overall average performance of the first two phases.

Then when 'Phase Three' is over, i.e. after the completion of the third ten exercises, we present a graph representing the average performance of this phase, and a further final one representing the overall performance for the third ten texts. The purpose behind these periodic graphs is to show the impact of the model we have followed in the light that the subjects were our trainees during a period of two consecutive 16-week-course terms.

6.7 Skill Level Description

Bilingual skills i.e. reading and writing in both SL and TL are a condition for following any translation course offered, and thus have been tested separately. These include achieving the level of reading and comprehending the SL and writing comprehensively in TL, i.e. being able to choose the equivalent expression in TL that both fully conveys and best matches the meaning intended in the SL.

For the purposes of this research we define 'Excellent' as the performance of successfully translating the text paying meticulous attention to conveying content and register and producing a fully accurate translation. 'Good' is given to the translation that depicts linguistic knowledge and familiarity with SL and 'Passable' is given to the translation that shows conveyance of key points, main ideas and some nuances.

6.8 Data Presentation and Analysis

As explained earlier, in each of the three phases we have conducted ten exercises which we have included in full in the three appendices. In this chapter we illustrate the main points sought for in each phase by quoting brief specific snippets of each of the full analysis of each text. We then conclude each phase by showing a bar graph of the average achievement, followed by our remarks about the patterns that have emerged. Following 'Phase Three' we present a graph to illustrate the overall average of the three phases so as to show how the overall performance has changed considerably towards the end of the course.

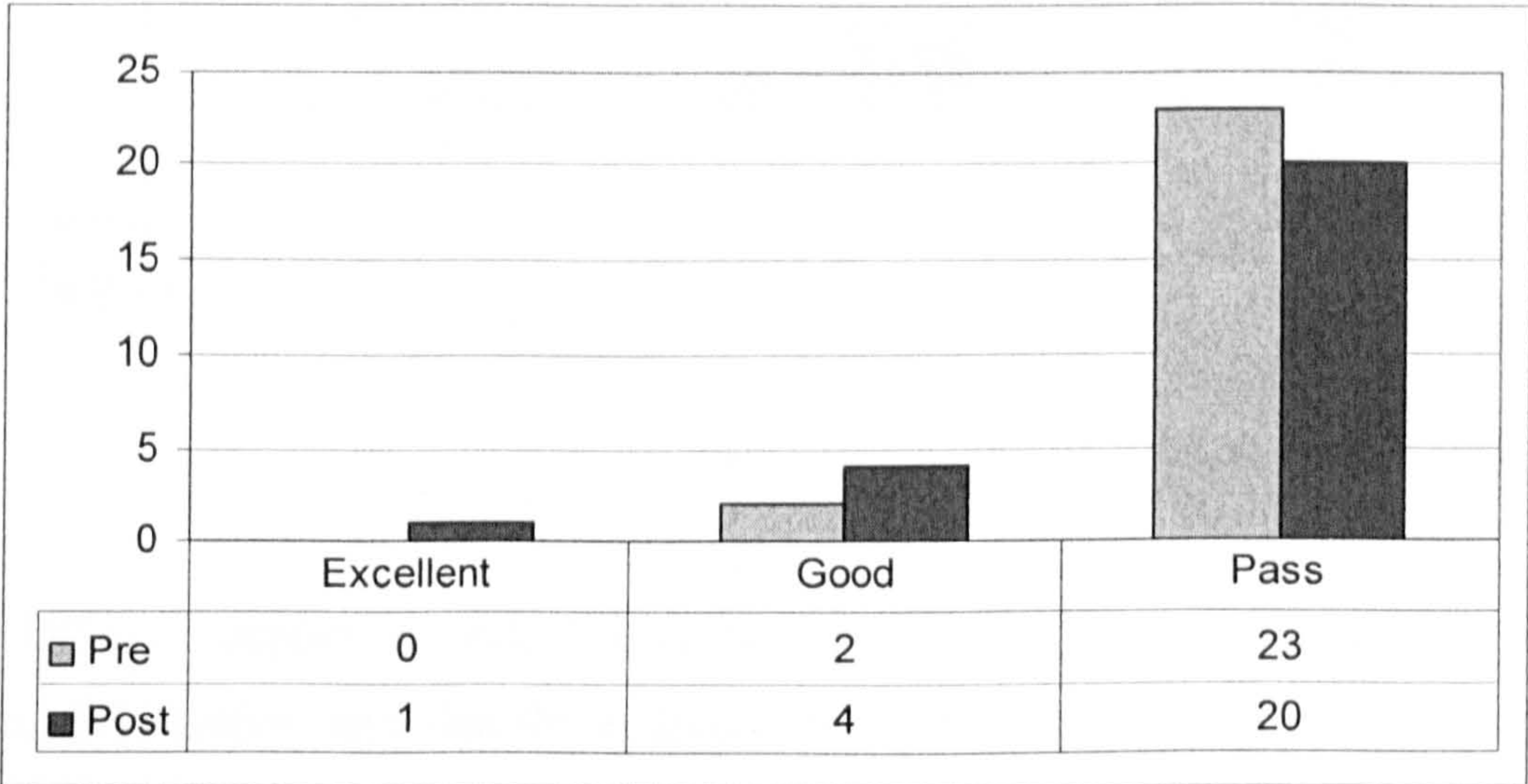
6.8.1 Phase One

Being aware that what could be achieved in a scholastic term is very limited, we aimed at establishing basic principles for practicing translation. In this introductory phase we have performed ten exercises, in which we have dealt with categorisation, ideology, habitualisation, defamiliarisation, and under-lexicalisation. The complete analysis of the seven texts we attempted appear in the Appendices at the back. We have chosen three texts to present the models for the argumentative style, ideology and discourse of political speech.

'Text I' is argumentative, and deals with 'categorisation' as a tool for simplifying things around us. The quotation starts with a rather challenging verb to translate 'postulate' which is quite emphatic especially when its subject is the first person singular. Meanwhile, in Arabic the literal translation 'أَسْلَمَ' with the first person subject, which 23 of the 25 trainees have used in their 'pre-theory' attempt does not serve the argumentative style. They were not aware that 'حروف التوكيد' (emphatic tools) are used in this style and as such the recommended translation would be 'إنه لمن المسلم به' (literally 'It is within the incontrovertible issues'). It is realised that the post-theory attempt shows that one trainee has grasped and that four were very near as they have avoided literal translation and have used 'من المسلم به', which is the right expression

but would have served the argumentative purpose better had they used the emphatic tool ‘إن’.

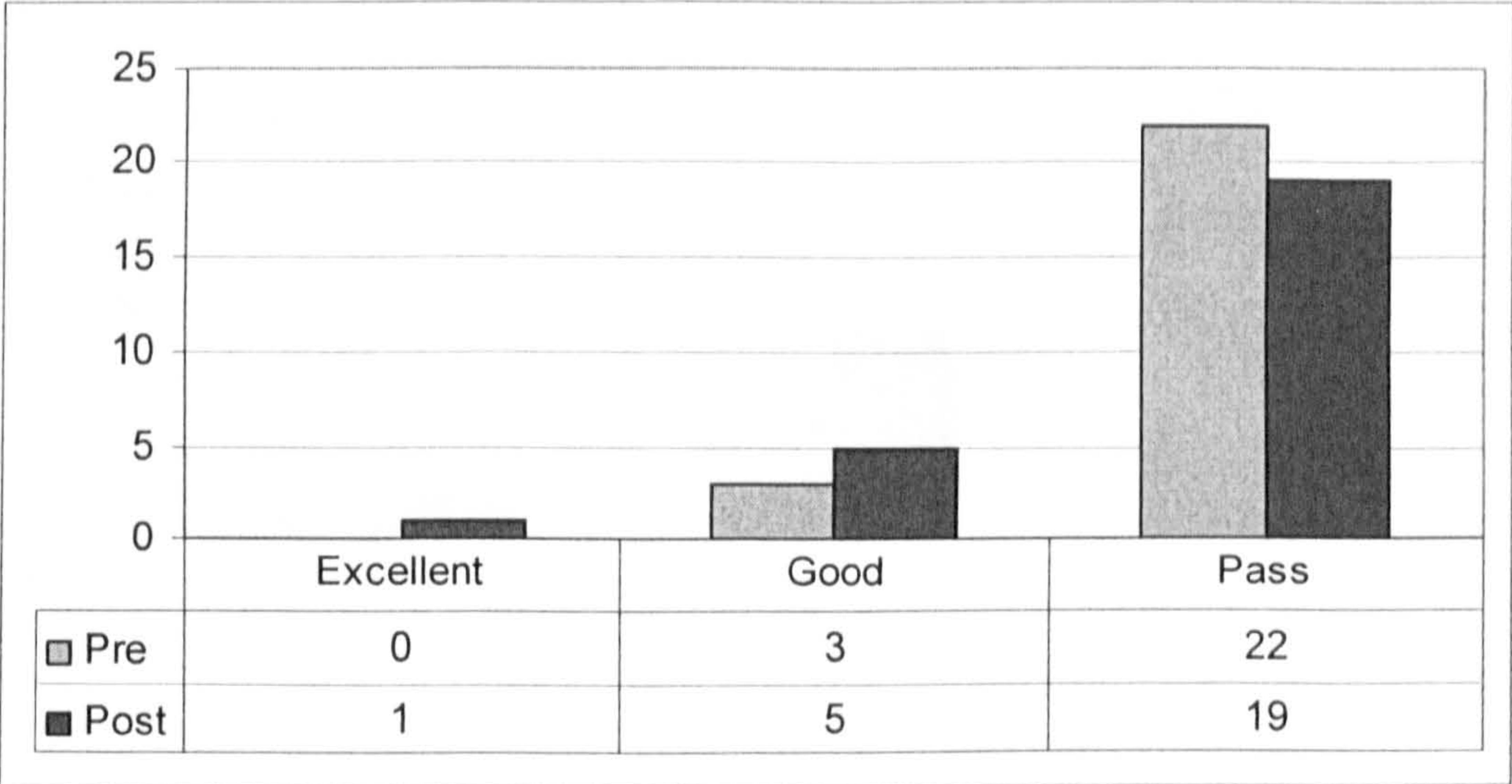
- All participating students’ pre-theory versus post-theory performance table, and graph representation:



Graph 1

‘Text II’ is about ideology and political agenda. We used this exercise to test the trainees’ ability to deal with the hidden tonal connotations in the naming notion and in the choice of the verbs ‘regret’, ‘condemn’ and “regret” in inverted comas. The graph shows that the 25 trainees have failed to see how language is used to manipulate reality in the ‘pre-theory’ attempt. Meanwhile the ‘post-theory’ readings show that 2 of them completely grasped the idea and came up with renderings which satisfy the purpose. They have even understood the significance of the punctuation marks used.

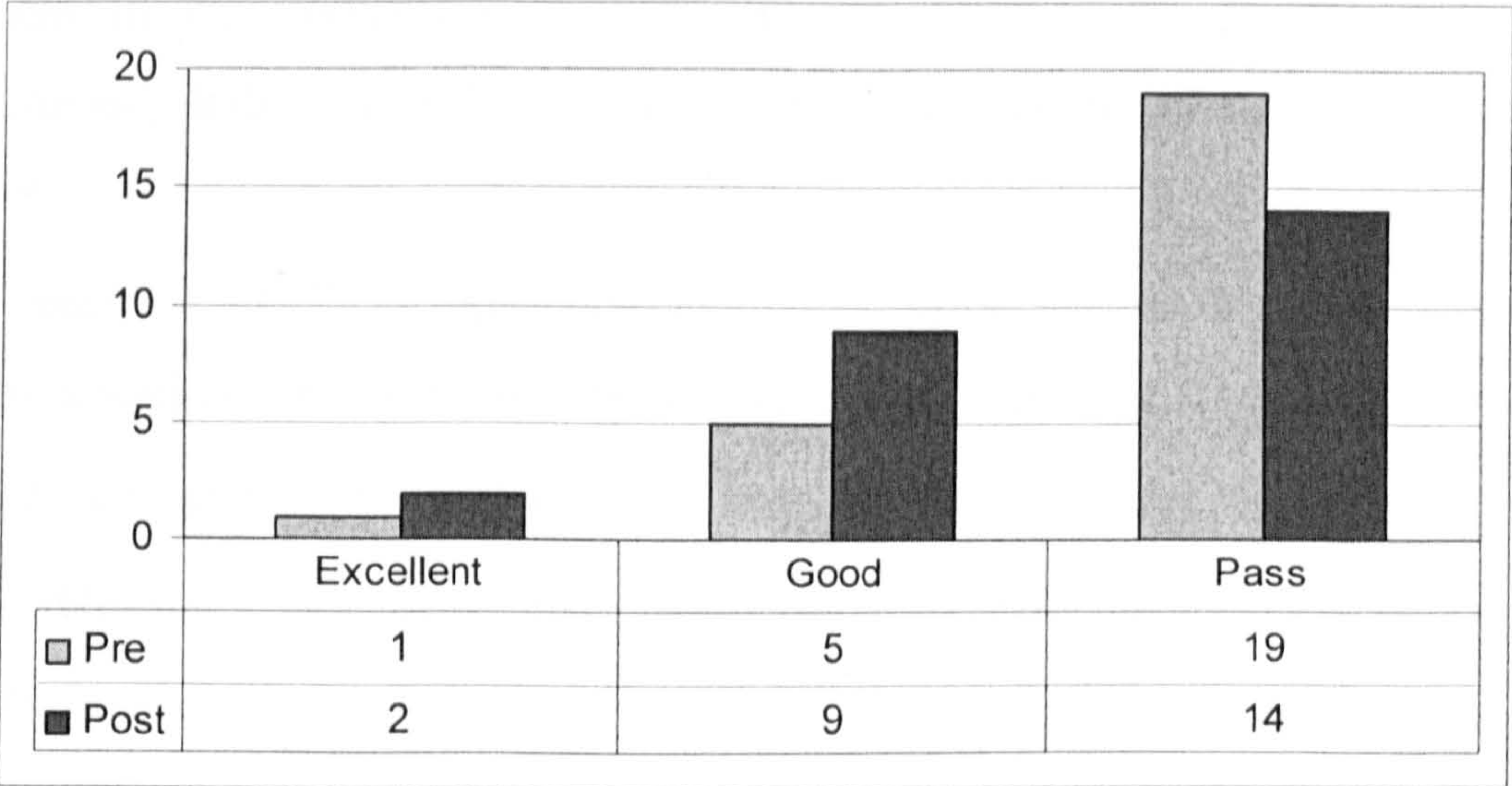
- Table and graph representing all participating students’ pre-theory and post-theory performance:



Graph 2

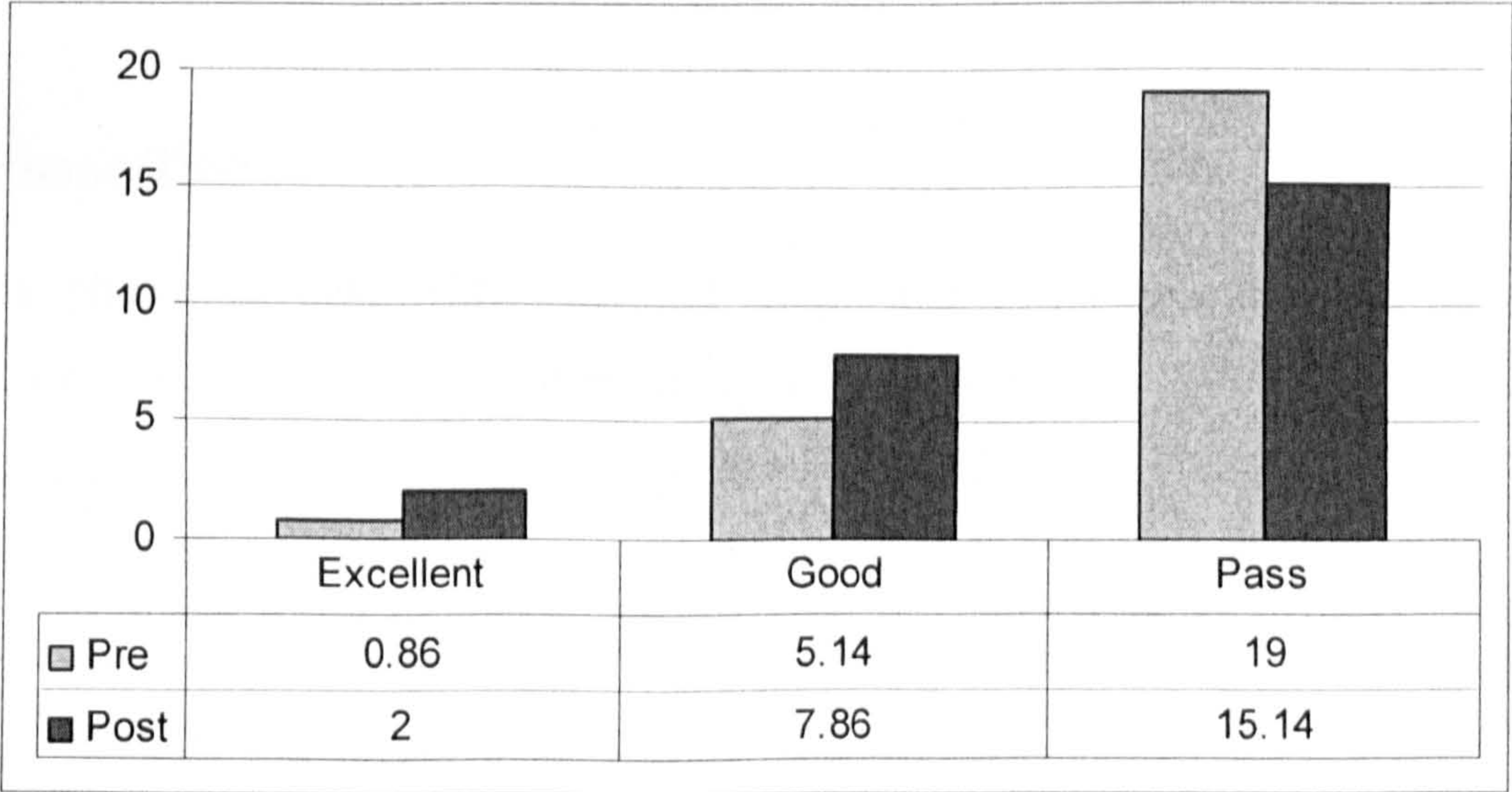
‘Text IV’ is an expository text. It is an attempt at analysing the discourse of political speech. The author says that the audience become so used to those slogans and the bombastic words which in reality are void of any real meaning. In this exercise we aimed to measure the trainees’ understanding of the different senses in which the word ‘some’ is used. The meaning in each of the following two expressions: ‘some tired hack’ and ‘... has gone some distance towards running himself into a machine’, is different. In the first example it is an instance of lack of exactness or specificity, while in the second it indicates a fairly large number or amount. The graph below shows that 1 trainee of the 15 rendered the two correctly in the ‘pre-theory’ attempt while the rendering of 19 of them came at ‘word to word’ level, as they used the adjectives: ‘متعباً’ or ‘منهكاً’, (physically tired and worn respectively) which all reflect physical tiredness. The graph also shows that after the ‘post-theory’ attempt that 9 trainees out of the 25 came up with the word ‘تعيساً’ which in classic Arabic means unhappy, while local spoken Arabic means ‘of low calibre’. We have marked this answer as ‘good’ rather than ‘excellent’ because although it reflects the idea, it fails the register in that it uses local spoken language, which gives a new influence, which the ST does not have.

- Table and graph representation of all participating students’ pre-theory and post-theory performance:



Graph 3

Table and graph representation of the overall performance average of ‘Phase One’



Graph 4

6.8.2 Concluding Remarks

We can say that this phase being the first one shows slow improvement in performance. Nevertheless we find that the results are healthy, as we cannot expect the trainees to grasp a completely new approach in a relatively short span of time. We consider this phase to be the foundation laying stage.

Our aim in this phase was to lay down basic principles for the practice of ‘academically-trained’ translator. The following are amongst the goals we aimed to achieve:

- we used ‘Text I’ to introduce text-types as a notion, and we introduced ‘argumentation’ and explained how Arabic has different conventions than those found in English. We showed them how the emphatic tool ‘إن’ serves to sell a debatable idea. We used ‘Text II’ to introduce how language is a vessel for ideology.
- ‘Text IV’ was used to introduce exposition, where the author tries to explain that no matter how enthusiastic politicians are their clichés betray them.

6.9 Phase Two

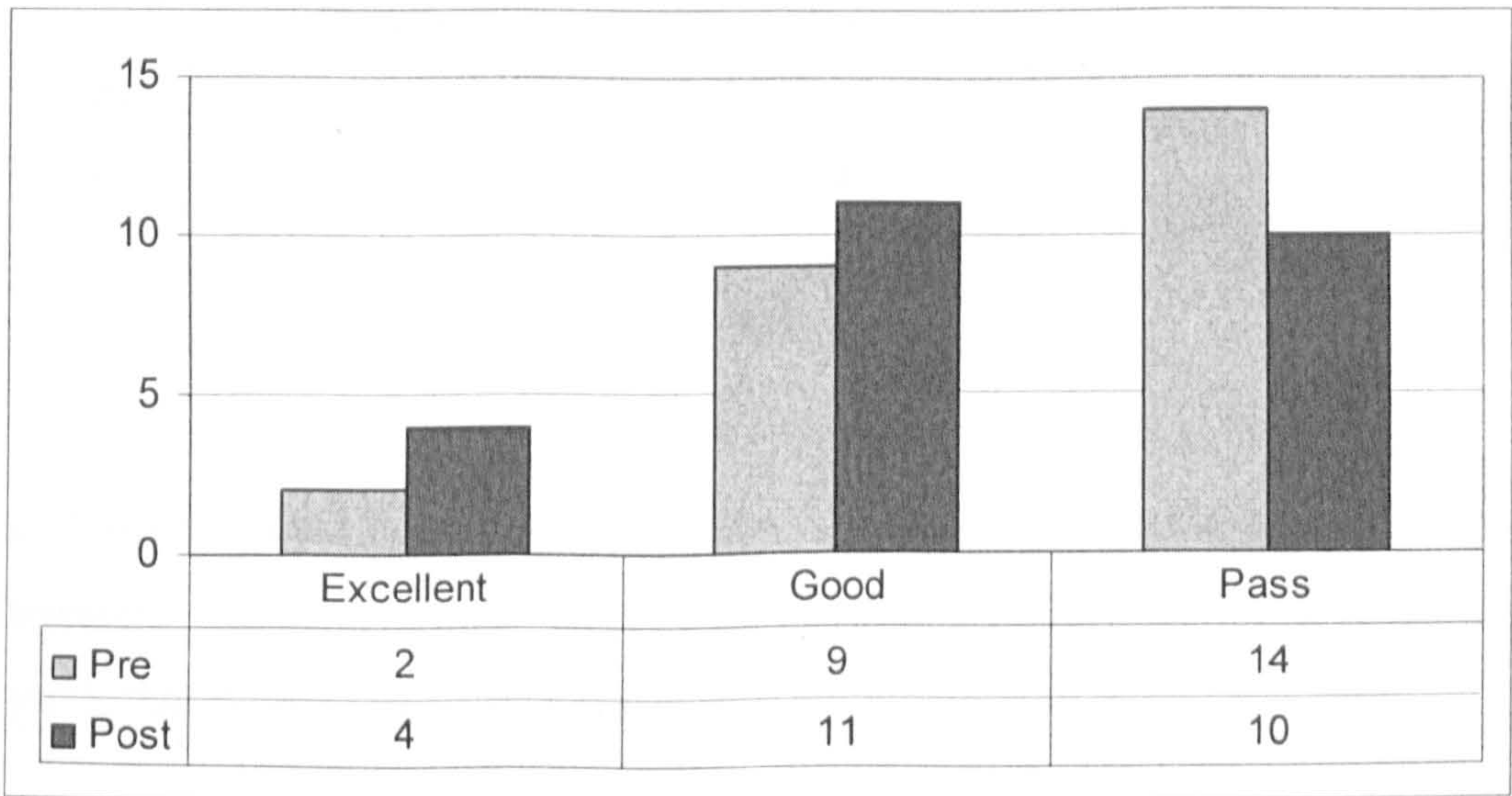
In this phase we deal with issues of pragmatics. We examine the notion of proposition as an abstract unit of meaning in ‘Text VIII’. In ‘Text IX’ we look into modality employed to consecrate the point of view of author. We assign ‘Text X’ to examine lexical collocation and lexical reiteration. In ‘Text X’ we examine how to deal with pun parodies and illusions in narrative discourse. We use ‘Texts XI and XII’ to examine ellipsis as a cohesive device, and in ‘Text XIII’ we deal with the issue of coherence using as a progressive sequence of ideas. Interaction between interlocutors, sequencing, responses and interaction are examined in ‘Text XV’. ‘Text XVI’ is used to deal with the issue of conversational discourse analysis. We quote three texts as example of how we have handled the above topics.

We chose ‘**Text VIII**’ to introduce the idea of ‘proposition’. The quoted part of the text presents a sudden transition in the propositions from commands to assertions and representatives. We aimed to see if the trainees can see beyond the words by and using their religious knowledge; apply the idea of intertextuality, so as to be able to better handle the rendering of the text. The name John or Jonah does not graphically

relate to Younus in Arabic and as such the idea of ‘call me what you would, I will remain a Jonah’ is not straightforward to relate to the story of the prophet Younus. Further still for Muslims (the majority of the trainees) the theme of story of the prophet Younus as related in the Quran is not the ‘lack of luck’ but rather an example of a ‘strong belief’.

The idea is that intertextuality in this particular case helps the SLT reader, which the translator is most likely to miss because the theme is different in his / her culture or religious background, and hence for intended readers. As shown in the graph below 2 out of the 25 trainees could realise the reference to the story of the prophet Younus in the ‘pre-theory’ attempt, while 4 could see how the text has religious / cultural underpinnings.

- - Table and graph representation of all participating students’ pre-theory and post-theory performance:

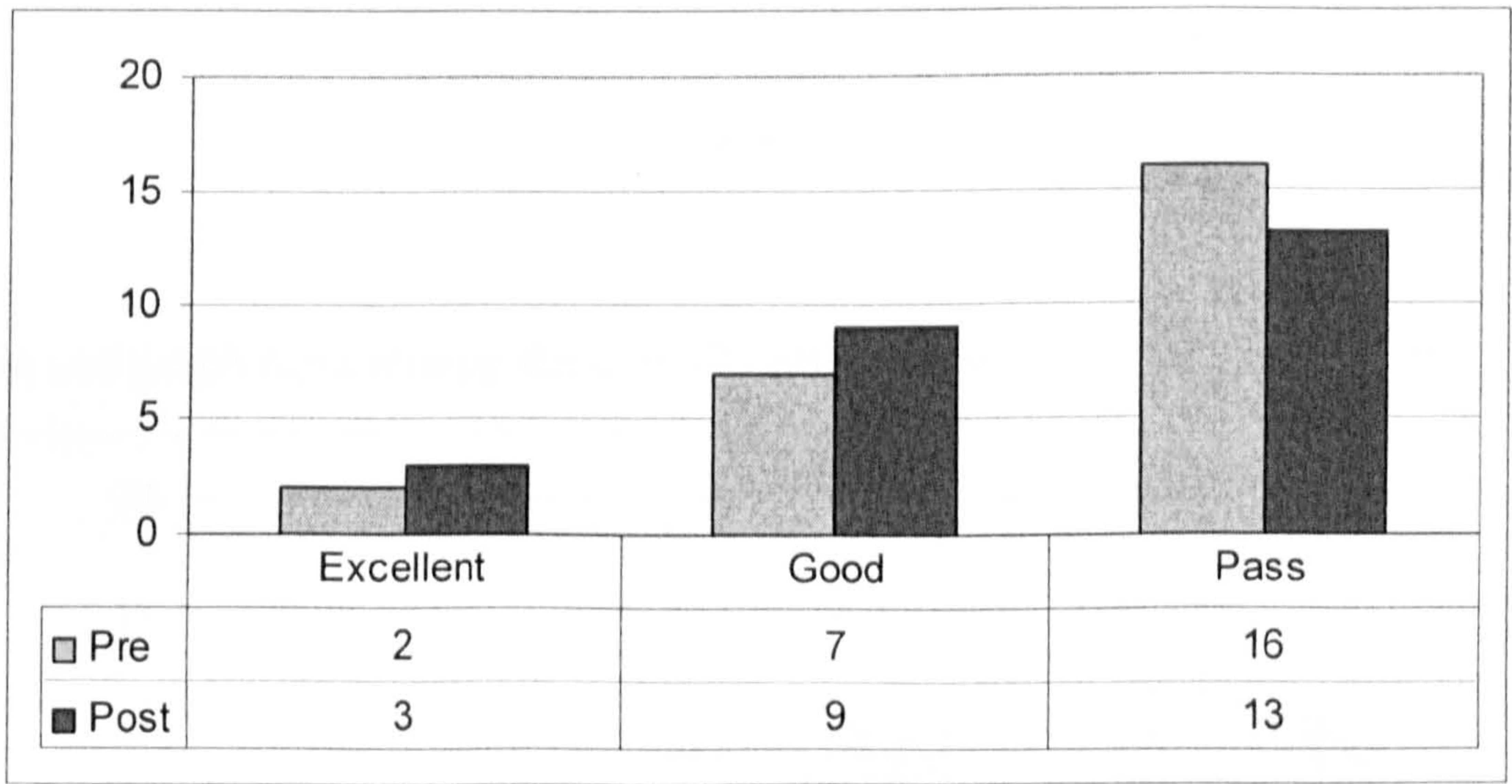


Graph 5

In ‘Text X’ modality is used to foreground uncertainty, and to pass judgements. The trainees are challenged with the fact that the Arabic language deals with issues such as ability, possibility, certainty etc. differently because the mechanism of modality auxiliaries. The challenge in such texts is that the intended foregrounding is ironed out in the Arabic.

This is an exercise where there is no problem in conveying the meaning, but the style is compromised. The graph below shows how difficult it was for the trainees to maintain the structure in the rendering, in that even after the ‘theory class’ the attempts of only three trainees have succeeded. Meanwhile, 9 of them have delivered the meaning fairly well.

- Table and graph representation of all participating students’ pre-theory and post-theory performance:

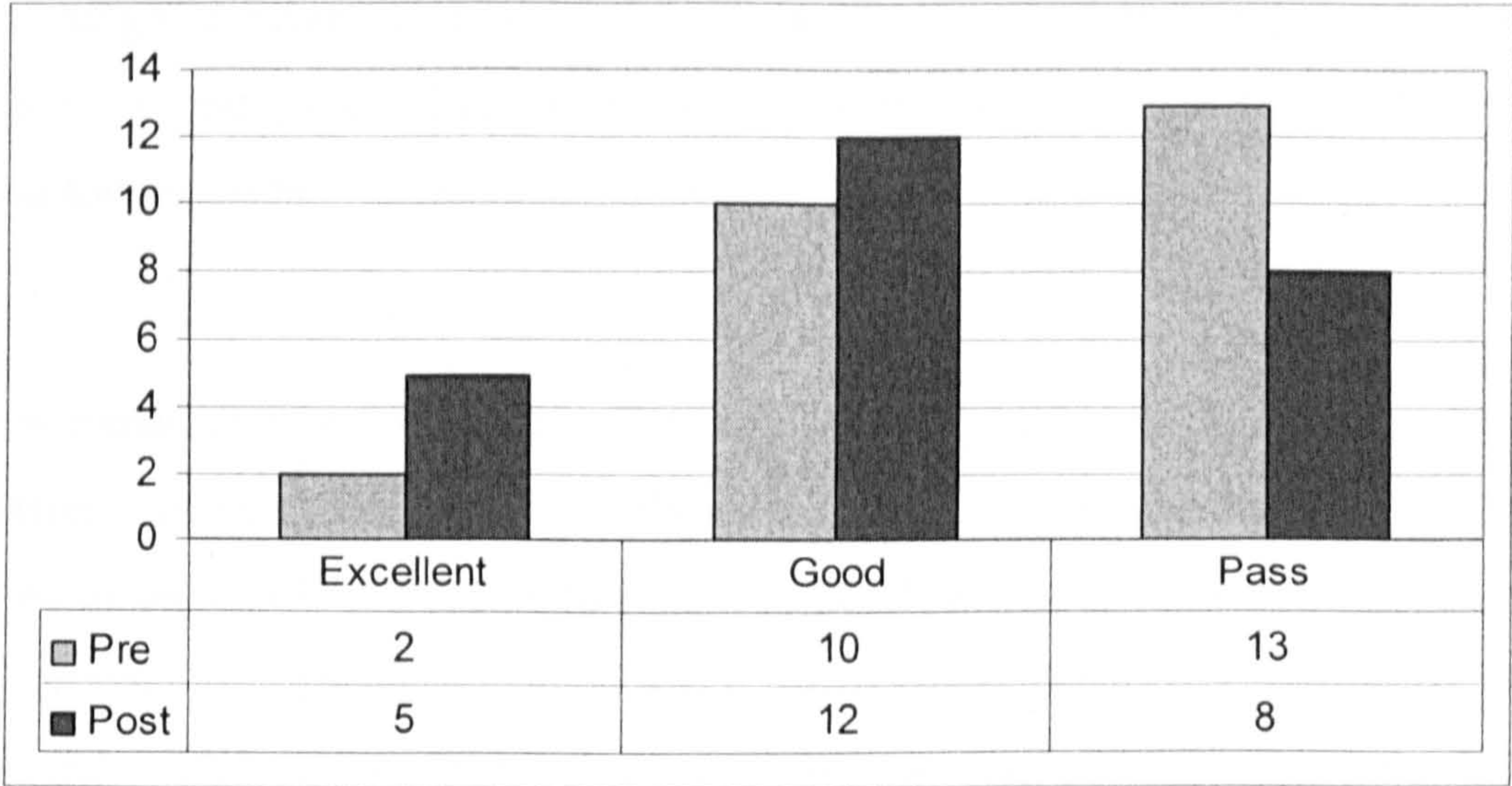


Graph 6

We have chosen ‘**Text XII**’ to examine how ‘ellipsis’ work in dialogues. The text has paralinguistic features, (namely the vocal emphasis on given words indicated with bold type), that hold significance; these as well were meant to be dealt with.

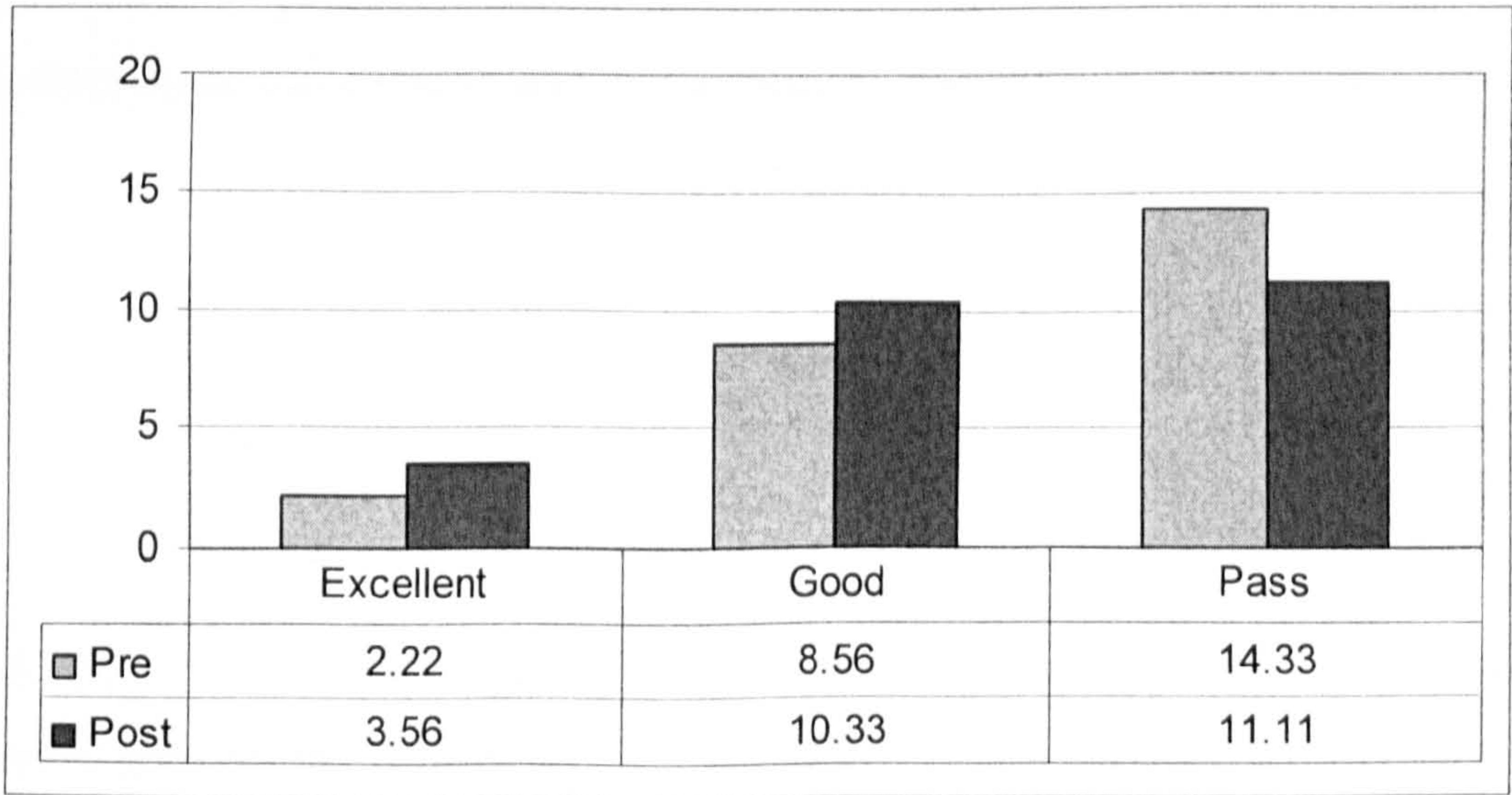
We were particularly interested to see how the deletion of ‘going to have it off you’ following the tag question ‘Aren’t I?’ would be tackled, in the light that the Arabic language could not be said to favour tag questions. We see that 2 out of the 25 trainees were aware of the significance of the deletion in the ‘pre-theory’ attempt, whereas 5 became aware and dealt with it with success.

- Table and graph representation of all participating students’ pre-theory and post-theory performance:



Graph 7

- Table and graph representing the overall performance of ‘Phase Two’



Graph 8

6.10 Concluding Remarks

The tasks assigned in this phase could be said to be more demanding, as they deal with textlinguistic related matters. They deal with pragmatics, intertextuality coherence and cohesion. Nevertheless, the trainees’ performance has improved considerably. The significance of the increase in the number of ‘Excellent’ papers at the ‘pre-theory’ stage is that the trainees have started to develop an analytical approach in tackling the texts. While the increase in the performance in the ‘post-

theory' stage indicates that our approach is effective and that it pours in the right direction. Good papers have increased at both stages 'pre and post theory' thus moving towards a bell-shape distribution.

What is remarkable at this stage is that fact that the 'pre-theory' attempts started to be of a better calibre. This in our view shows that the students have started to realise that step one in the tackling a text is to read it in depth which to us is a strong foundation in the practice of translation. Meanwhile we see that post-theory translation became better still, which shows that being aware of the grammatical, linguistic, stylistic, situational, cultural backgrounds is a an advantage which helps the translator. This to us proves that translation is not about being conversant in more than one language.

We proceed to stage three where we revisit skills seen in phases 'One' and 'Two' so as to emphasise those skills and we introduce ones which require more profound work.

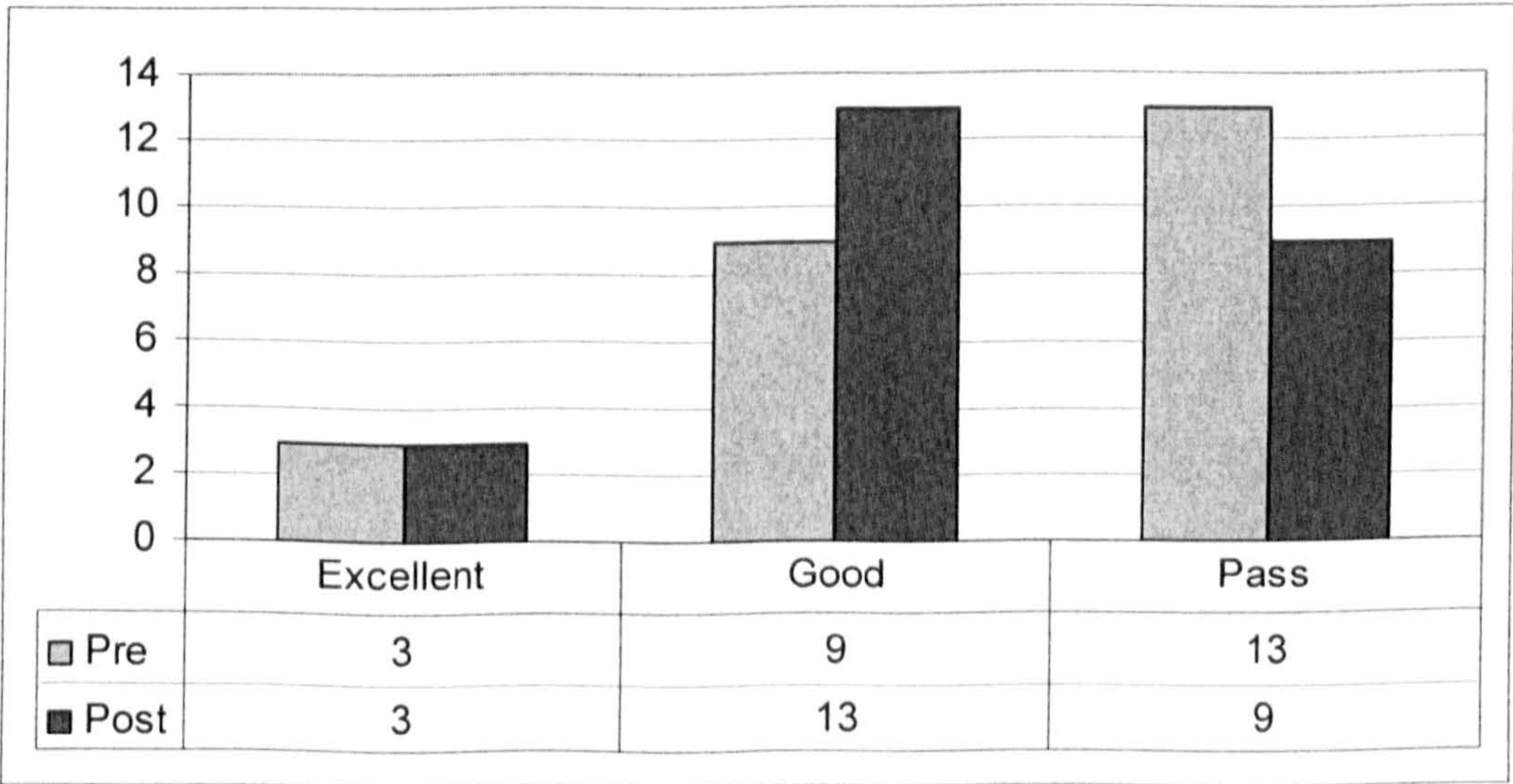
6.11 Phase Three

In this phase 'Text XVII' deals with some characteristics of oral discourse such as repetition, parallelism, alliteration and the trite. It also has clichés and metaphors. 'Text XVIII' deals with narrative issues. It touches upon moral values expressed by the narrator. 'Text XIX' deals with internal perspective discourse and sudden shifts from the third person to the first person. In 'Text XX' again deals with internal discourse, with third person narration, with examples of the narrator's presence. 'Text XXI' deals with the notion of 'genre' and have assigned 'Text XXII' work on the Gothic genre, which is characterised by a high use of marked verbs; verbs depicting human actions carried out by inanimate things, such as: 'weeds rearing their unlovely heads,', 'flowers all, waving and bending in capricious and unsightly forms.'.

‘Text XVII’ deals with the discourse of speeches. It deals with the clichés used in heated political speeches. It is a caricature of a speech showing specific features. Every language handles oration differently. For example, Arabic favours repetition more than English does. The challenge facing the trainees is to transfer the speech into Arabic at the effect-effect level, i.e. so that the rendered version produces the same effect on the TL reader as intended on the SL readers.

Arabic uses eight different ‘حروف النداء’ i.e. ‘letters of call’ or vocative particles: ‘آ، أ، يا، أي، أيها، هيا، وا، يا، آي، آيها’. Moreover, ‘أيها’ is proceeded with ‘هـاء التنبيه’ i.e. ‘letter of premonition or ‘a tool for exciting attention’ and is particularly used in heated topics in ‘oration’ in the Arabic language. Meanwhile, the English language, which seems to have only one or two of those addressing tools: ‘Oh’ or ‘O’, seems to be less favourable of repetition. From the graph below, we can see that at the ‘pre-theory’ stage 12 trainees were aware of the differences in the oratory style, and have attempted to cater for them. The attempts of three of them were very successful and thus were marked as ‘Excellent’. At the ‘post-theory’ stage, 16 out the 25 attempts were successful. This to us means that the exercise has achieved its goal.

- Table and graph representation of all participating students’ pre-theory and post-theory performance:



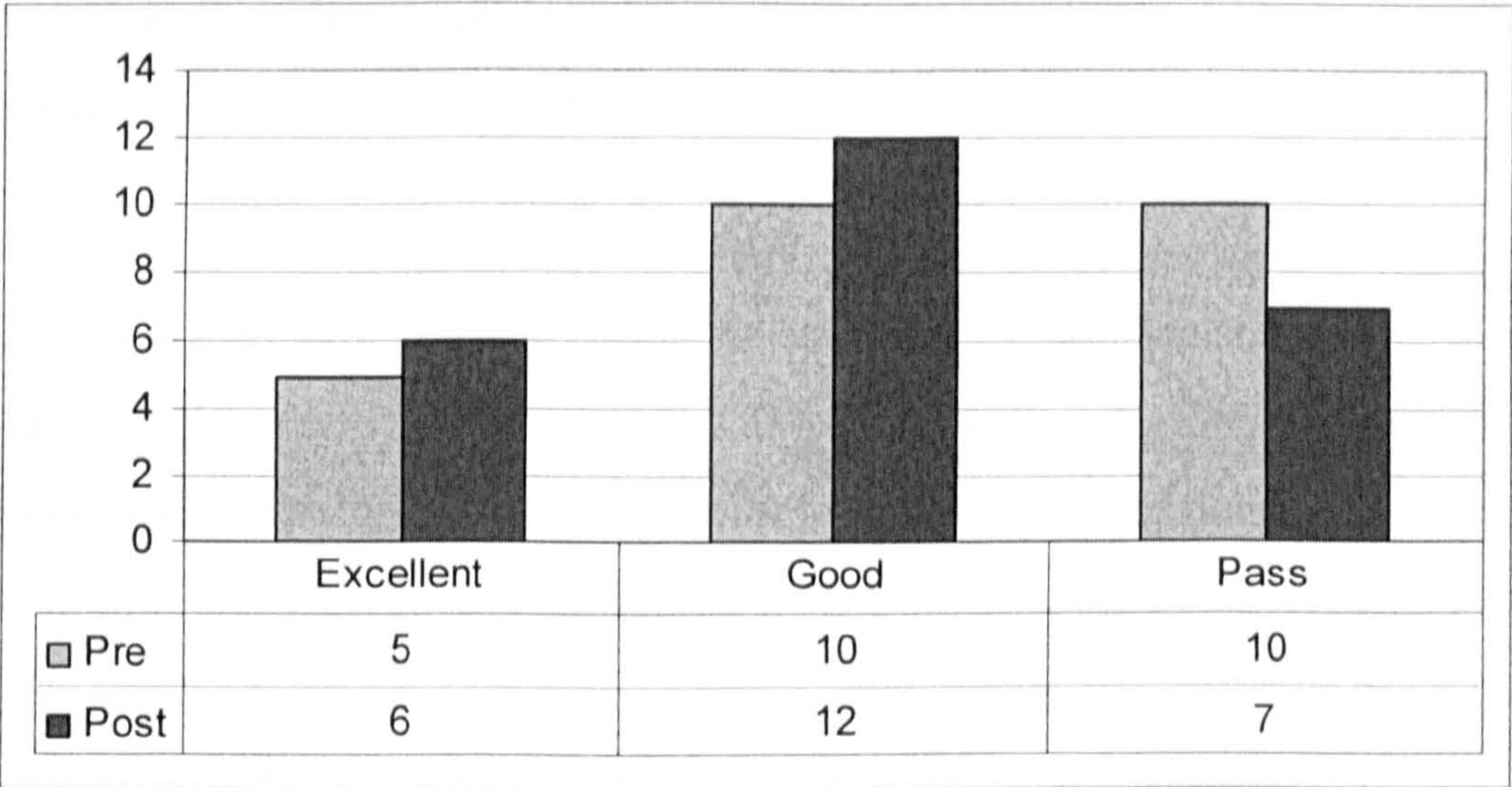
Graph 9

We consider ‘Text XXII’ to be the most demanding one. The exercise aims to introduce ‘genre’, and to show them how important it is for the translator to be aware of this concept.

The text in hand presents the Gothic ‘genre’. It presented the trainees with challenges at several levels; ‘unusual’ actions by inanimate things, heavy use of adjectives, and over-lexicalisation of morbid sentiments. We concentrate in this exercise on the foregrounding of inanimate agents and inanimate experiences. This entails the rather unusual use of verbs where there are only two verbs that express the actions the only person in the scene does, while the rest of them express human actions done by inanimate things.

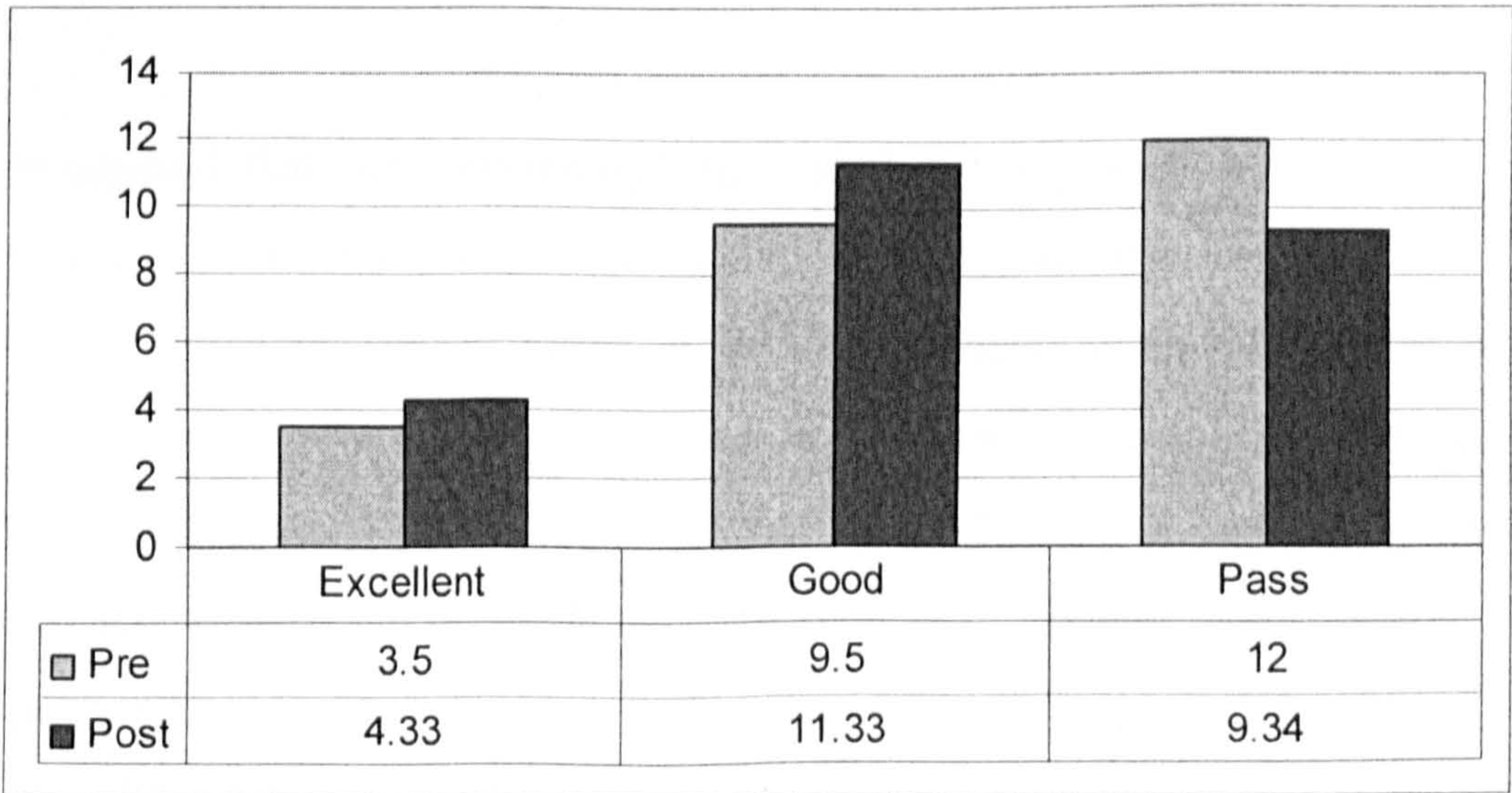
Although the text was even very difficult to read, let alone to translate, we dare say that the trainees who by now have developed an analysing ability have dealt with it. The graph below shows that one fifth of the total number of trainees have achieved better results than we have expected at the ‘pre-theory’ stage, and that at the ‘post-theory stage their performance was slightly better.

- Table and graph representation of all participating students’ pre-theory and post-theory performance:



Graph 10

- Table and graph representing overall performance average of ‘Phase Three’



Graph 11

6.12 Concluding Remarks

In this third and final stage, we have introduced a number of ‘text linguistics’ and ‘discourse’ related issues such as genre and register. These skills were more challenging. The trainees’ analytical capabilities have developed and have become more profound than those we have assigned in the previous two phases; we have

observed that the trainees have started to develop their own analytical strategies, and have started to produce better work.

The tasks assigned in this phase could be said to be more demanding, as they deal with textlinguistic related matters. They deal with pragmatics, intertextuality coherence and cohesion. Nevertheless, the trainees' performance has improved considerably. The significance of the increase in the number of 'Excellent' papers at the 'pre-theory' stage is that the trainees have started to develop an analytical approach in tackling the texts. While the increase in the performance in the 'post-theory' stage indicates that our approach is effective and that it points in the right direction. Good papers have increased at both stages 'pre and post theory' thus proving that translator training schemes based on 'textlinguistics' yield better results than when taught in the 'traditional' way.

It is recognised that the 'pre-theory' attempts have improved considerably, as the average number of attempts marked as 'Good' has gradually risen from 25.57% in 'Phase One' to reach 38% in 'Phase Three'. In our view these readings show that the trainees' attitude towards translating as an intricate process has changed from handling words, phrases or sentences into handling a text which needs to be analysed. It is also recognised that 'post-theory' attempts have yielded better results, for the average number of papers marked 'Good' has risen from 31.43% I 'Phase One' to 54.32%. The significance here is that the more the textlinguistic approach is applied in translation the better the translated product. In other words, the more the translator is aware of the grammatical, linguistic, stylistic, situational, and cultural backgrounds the better the performance. This also proves that it takes much more than being conversant with both the SL and the TL to be a translator.

Chapter VII

Conclusions and Further Implications

Orientation

Given that concluding remarks have already been provided for each of the previous chapters, the aim of this conclusion is to summarise briefly the findings of this study. It also aims to point towards the implications these might have for the translator training schemes; to indicate areas for further investigation and to evaluate some of the methodological difficulties encountered in collecting the data; and to conclude by evaluating the strengths and weaknesses of the thesis as a whole.

7.1 Summary of Findings

We set out to establish models in translator training based on analysing the discourse of text in hand. We followed a hands-on approach and carried out experiments in class-room setting with university students. Our hypothesis was that translator training has to be based on solid linguistic background, discourse analysis is a most fertile environment for teaching translation, and that a translator definitely is not someone who knows languages.

We have reason to believe that we have succeeded in proving our points. We have used simple graphs to show the improvement in our trainees' performance as they went along. To illustrate we take 'Text I' that deals with the issue of 'categorisation'. It philosophises the complicated relationship between people, society, language and the world. Hence, the trainees' first and utmost challenge was to comprehend such distinct ideas, the thing which explains their poor performance. One of the difficulties they had was dealing with the 'first person singular' in 'I postulate', where the Arabic

language seems to prefer 'من المسلم به' (It is postulated ...) or 'يُسلم المرء' (Man postulates...) which in both cases are rather impersonal.

None of the trainees could deal with the parenthesis 'in due course'. In the rendering we quoted, for example, it came 'في النهاية...' (At the end...), which is a total mismatch. The 'post-theory' attempt shows that 4% presented work that deserved to be marked as 'Excellent' as opposed to 0% at the 'pre-theory' attempt.

We 'virtually' divided the experiments into three stages as we found that the trainees went into phases. 'Phase One': In this first third of the term, we managed to get them into the right frame of mind as to what translation is about. For example, in 'Text II' that contrasts three headlines, we worked closely together to establish that politics and journalism conceal their agendas in language and as such translating language requires extensive use of intertextuality, political and cultural background.

'Phase Two': In this medial third of the term, they showed considerable improvement. For example, we have chosen 'Text XVI' that is a dialogue, in order to introduce the 'conversational discourse'. Although this was new to the trainees, we realised that their performance in the 'pre-theory' attempt was very satisfactory, 12% of them have presented work that we have marked as 'Excellent' in that they have recognised instances where wrong responses were given. Consider for example: Jimmy says: *'I've just read three whole columns on the English Novel. Half of it's in French. Do the Sunday papers make you feel ignorant?'*

Cliff answers: *'Not 'arf.'*

A good few of the trainees could tell that Cliff's answer came about the statement Jimmy uttered prior to the question he addressed to Cliff. Later at the 'post-theory' attempt the performance was much better, in that 16 trainees out the total number of 25 handled the text to a satisfactory success, i.e. showing that they have understood the hidden underpinnings.

We consider 'Phase Three'; the final third of the term, to be the success story of our thesis. In this phase the trainees performed extremely well as they became more familiar with the tools they have to use in tackling their texts. At this stage they became well aware that translation is a multi-layered skill which needs constant exercise. To illustrate this we quote 'Text XXII' which was rather demanding and challenging as it had problems at the various levels. To start with, the rather 'unusual' use of verbs was an issue. The adjectives needed particular attention.

7.2 Implications

This study aimed to show how linguistics has not only lent a helping hand in the field of translation studies, but has proved to be indispensable for the field. It also aimed to show that discourse analysis is one of the more appropriate tools in translator training, and in the evaluation of translated work.

We have shown how translation was approached in the various periods of history. The idea of studying translation at the early stages was even seen strange. The Arabs understood the importance of translating other peoples' 'intellectual produce' but thought very marginally of examining the mechanism of 'good translation'. In the West, it could be said, theorising translation was not given much room until the questioned translating the Bible became an issue. Real concern to study the process of translation can be said to have started in the early years of the last century. And the last forty years or so have been very decisive.

Translator theorists started borrowing and applying ideas from the field of linguistics. They have uncovered the irrefutable relationships between, for example, syntax and translation. They have established the idea that translation is so much dependent on semantics. Later, the emergence of textlinguistics opened new horizons for a new translation theory to be followed by the discourse theory that came to complement that of textlinguistics.

7.3 Methodological Difficulties

Although empirical research works seem to favour the use of statistics, we decided not to give it a huge role, for we believe that it is more difficult to gather statistical data and analysing than reading the results for what they really mean and represent. For the purposes of this study we are totally convinced that the 25 students as a population for experiments were both manageable and thus representative. As we needed to show what a translator trainer can do in a translation course with a realistic number of students we therefore are convinced that having a population of say 1000 students for example, would not have represented a practical classroom, nor would such a huge number of students have been manageable, and thus would not yield any results. We are convinced as well, that carrying out the same experiments over a number of consecutive terms would be anything but consistent, as the students pass their work to their colleagues, and hence, the experiments would become artificial and completely void.

Potential Shortcomings: One of the potential short comings in this thesis is that we have suggested a model translation for all the text we have used. Our idea was to show that the things that we advocated could be implemented, even though our motto is and has always been that there is no ultimate translation. Another potential shortcoming that we could envisage is the use of headlines that are almost thirty years old. We can say the question of time is of no significance whatsoever, for journalists have used language to carry out their agenda (thirty years ago), and are still doing so now and will do the same in the future. Hence, a two-minute snippet of background of that particular incident is sufficient to clarify things.

7.4. Concluding Remarks

We can claim that we have set ‘discourse analysis models’ in translator training. Meanwhile we are convinced that much still needs to be investigated in the field. As such we would like to invite research in training translation students how to manage bulk translation, for we see that real life translation involves managing the quality of

‘bulk’ translation, the thing which can be achieved by using computerised corpora, and translation data banks, computer aided translation software. We also invite research in computer aided translator training, for sooner than we might be inclined to think translators will depend fully on computers.

As an academic practitioner, I will implement the findings of this thesis in my classes, and will further investigate how discourse analysis can be further employed in more translator training issues. In order to do this we suggest the following model English Arabic translation course outline:

Course duration: Sixteen weeks, three 50-minute meetings per week.

Course level: Aimed at the intermediary level.

Recommended number of students: 20-25 (no more, as we would recommend for all skill building courses of the work-shop nature).

Materials to be used:

- Week 1: Revisiting texts translated at an earlier course.

Purpose: to establish the idea that a translation can always be improved.

- Weeks 2 and 3: First two class-hours to be used to introduce register and its applications in translation, to be followed by a variety of texts to drill.
- Weeks 4 and 5: First two class-hours to be used to introduce pragmatics and its applications in translation, to be followed by a variety of texts to drill.

Last class-hour of week 5 to be used for evaluation.

- Weeks 6 and 7: First two class-hours to be used to introduce semantics and its applications in translation, to be followed by a variety of texts to drill.
- Weeks 8 and 9: First two class-hours to be used to introduce genre and its applications in translation, to be followed by a variety of texts to drill.
- Weeks 10 and 11: First two class-hours to be used to introduce discourse and discourse analysis and their applications in translation, to be followed by a variety of texts to drill.

Last class-hour to be used for evaluation.

- Weeks 12 and 13: First two class-hours to be used to introduce text and text types and their applications in translation, to be followed by a variety of texts to drill.
- Weeks 14 and 15: First two class-hours to be used to introduce ideology and conversational maxims and their applications in translation, to be followed by a variety of texts to drill
- Week 16: Revision and evaluation.

This model can be implemented in courses of longer or shorter durations, and can be modified to suit the specific needs, wants, backgrounds and levels of trainees, both in as part of an academic scheme leading to a degree or for a non-degree training course. The idea behind giving this model is to cover a variety of skills needed in the training of translators.

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Appendices

Table of Appendices

Phase One			
Text Number	Text opening words	Exercise	pages
Text I	I postulate	1	157
Text II	Observer, Sunday, Telegraph	2	Error! Bookmar k not defined.
Text III	We dissect nature	3	Error! Bookmar k not defined.
Text IV	When one watches	4 & 5	Error! Bookmar k not defined.
Text V	In our time	6 & 7	Error! Bookmar k not defined.
Text VI	If we start...	8 & 9	Error! Bookmar k not defined.
Text VII	The middle	10	Error! Bookmar k not defined.

Phase Two			
Text VIII	Call me Jonah	11	Error! Bookmar k not defined.
Text IX	Maybe it was...	12	Error! Bookmar k not defined.
Text X	Stately, plump (ref p. 87)	13	Error! Bookmar k not defined.
Text XI	He descended	14	Error! Bookmar k not defined.
Text XII	'I know what you want'	15	Error! Bookmar k not defined.
Text XIII	I wrote the address	16	Error! Bookmar k not defined.
Text XIV	Isabel Pervin	17 & 18	Error! Bookmar k not defined.
Text XV	**** Hello	19	Error! Bookmar k not defined.

Text XVI	Jimmy. Why do I do this?	20 & 21	Error! Bookmar k not defined.
Phase Three			
Text XVII	Oh my friends	22	Error! Bookmar k not defined.
Text XVIII	In my younger years	23 & 24	Error! Bookmar k not defined.
Text XIX	He walked	25	Error! Bookmar k not defined.
Text XX	She sat at the	26 & 27	Error! Bookmar k not defined.
Text XXI	Outside the arc-light	28	Error! Bookmar k not defined.
Text XXII	As Melmoth	29 & 30	Error! Bookmar k not defined.

Text I: (exercise 1)

"I postulate that the physical and social environment of a young child is perceived as a continuum. It does not contain any intrinsically separate 'things'. The child, in due course, is taught to impose upon this environment a kind of discriminating grid which serves to distinguish the world as being composed of a large number of separate things, each labelled with a name. This world is a representation of our language categories, not vice versa. Because my mother tongue is English, it seems self evident that bushes and trees are different kinds of things. I would not think this unless I had been taught that it was the case." (E. Leach, *'Anthropological aspects of language: animal categories and verbal abuse,'* p.34)

This is a quotation from a text from Edmond Leach's *'Anthropological aspects of language: animal categories and verbal abuse'*, in which he says that language draws its meanings from the natural structure of the world. Fowler uses this quotation to follow up his aim to describe the process of *'categorisation'* as some kind of non-deliberate simplifying and ordering of the world in an attempt to avoid becoming overwhelmed by its richness. He sees it as making sense of the multitude of separate things we experience in our daily lives as types of categories. Categorisation is paramount for thinking as well as communicating. As an indispensable process in language, it allows us to focus on and understand the various phenomena around us. Meanwhile, he sees *'stereotypes'* as oversimplifications of things which run the risk of making thought routine, and hence uncritical.

This exercise aims to test the students' ability to render texts which show some kind of distinct phrasing. The text deals with complicated relationships between people, society, language and the world. It deals with what is known as *'categorisation'*; a mechanism or rather a strategy for simplifying and ordering the world.

Problematic words, uses and structures as seen at first glance:

- The verb *'to postulate'* strikes the translator as a rather unusual verb to deal with that expresses feelings. It is not the kind of verb that one would often meet or use.

Dealing with parentheses in general seems to be problematic. In this text 'in due course' posed a considerable problem for the trainees, and only a few could deal with it.

- The word 'bush' at first glance strikes the translator as a problem, as there seems to be no word for it in Arabic.
- The general impression, the trainees had, was that the text is not easy to translate because it is not straightforward in that it is not easy to read, comprehend and analyse.

A randomly selected pre-theory rendering. Observations and TAPs.

أُسِّمُ بأن البيئة الاجتماعية والمادية للطفل تدرك كسلسلة متصلة. لا تتضمن أي فاصل حقيقي. الطفل في النهاية يتعلم ليستغل هذه البيئة لتحسين الشبكة التي تعمل على تصنيف العالم الهاديء في الوقت الحاضر لعدد كبير من الأشياء المفصلة. كل منها موجود عليها ورقة بإسم. هذا العالم يمثل لغتنا المصنفة، وليس العكس، لأن لغتنا الأم هي الإنجليزية، ويبدو واضحاً أن الشجيرات والأشجار كأشياء مختلفة، أنا لا أفكر هكذا. ما تعلمت أن هذه هي المسألة.

Observations:

- The above rendering was achieved at a word for word level. This comes at the expense of the level of cohesiveness of the text. It thus came as unrelated utterances.
- The rendering of the first person into first person in the first verb in the text is rather clumsy in Arabic. We are of the opinion that referring the verb to an unknown doer is more appropriate in Arabic. As such our rendering came as 'من المسلم به أن' which is impersonal.
- The use of the passive in Arabic is one of classic problems that translation trainees struggle with, and the reason is that the Arabic language does not fully comply with the English in the rules that govern this mechanism. The Arabic language for instance prefers 'كُتِبَتْ هذه المسرحية' to 'كتب هذه المسرحية الأديب العالمي المعروف وليم شيكسبير'.

‘من قبل الأديب العالمي المعروف وليم شيكسبير’ although in English a sentence such as ‘this play was written by...’ is very welcome. Having said this, the use of the passive in ‘... للطفل تُذكر كسلسلة متصلة’ is not acceptable.

- ‘لا تتضمن أي فاصل حقيقي’ This rendering of ‘It does not contain any intrinsically separate ‘things’’ provokes two issues. Firstly, it is a rather distorted equivalence of the English. Secondly, it defies one of the golden rules of Arabic, namely cohesion between sentences, where linking words between sentences are a basic must. Hence, even when the ST does show any of these devices in this instance, which is rather natural in English, Arabic requires one here.
- Again the rendering fails to follow another basic rule, which stipulates that Arabic is ‘more at home’ with verbal sentences rather than nominal ones, and as such ‘الطفل في’ should have been ‘يتعلم الطفل في النهاية’.
- The use of the image ‘imposing a discriminating grid’, though eloquent in English, is a real challenge to translate into Arabic, and the moment it is translated; it betrays the rendering as foreign. Our theory in this concern is that languages may accept and adopt or completely refuse and reject a foreign use or image, in the same way the human body may accept or reject a transplanted organ. And hence there is no way medicine can force it to accept it.

Underpinnings, and notes brought up in class, analysed, and discussed :

- The concepts of ‘categorising’ and ‘stereotyping’ were explained and discussed.

Students’ experience in these issues was next to nothing.

- Time was given for a refreshing exercise in the skill of comparing and contrasting ideas in written texts. Then the contrasting ideas expressed in the words ‘continuum’ and ‘intrinsically separate ‘things’ were discussed as an authentic example.

Model translation (as suggested by researcher)

من المسلّم به أنه يُنظر إلى محيط الطفل المادي والاجتماعي على أنه سلسلة متصلة. إذ أنه من حيث الجوهر لا يحوي ‘أشياء’ منفصلة. فعندما يحين الوقت المناسب يُصار إلى تعليم الطفل كيف يفرض على هذا المحيط

ما هو أشبه بشبكة تمييز تعمل على تصنيف العالم على أنه يتألف من عدد كبير من أشياء منفصلة لكل منها اسمه الخاص. أن هذا العالم هو تمثيل لمصنفات لغتنا وليس العكس. ولأن لغتي الأم هي الإنجليزية، فليس أجلى وأوضح من أن لفظة شجيرة غير لفظة شجرة. وما كنت لأدرك هذا على هذا المنوال لولا أنه كان ثمة من علمني إياه.

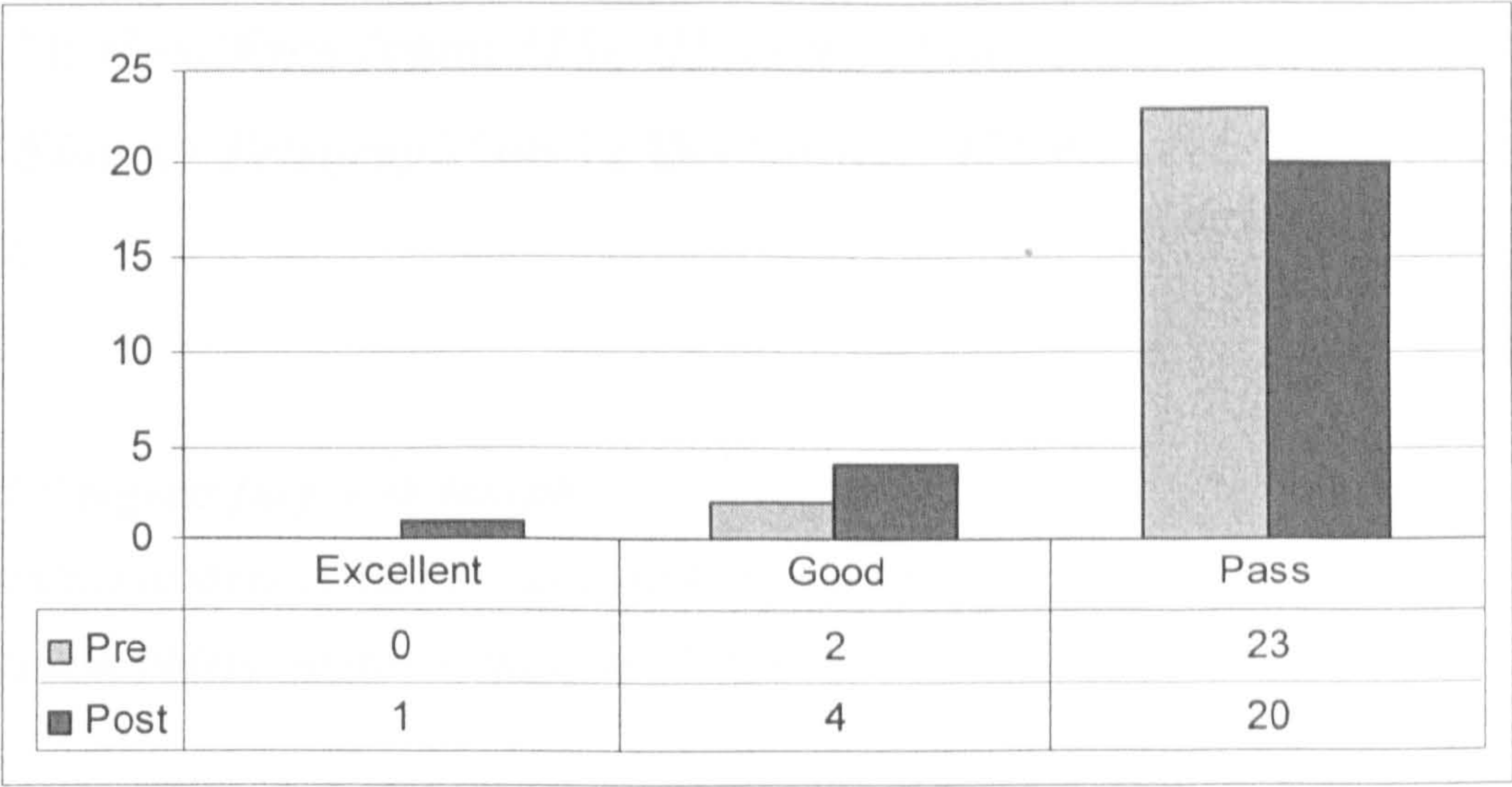
The post-theory rendering of the same student, followed by observations and TAPs.

أسلم بأن تُدرك البيئة الاجتماعية والمادية للطفل كسلسلة متصلة، لا تتضمن أي فاصل حقيقي. فالطفل في النهاية يتعلم ليستغل هذه البيئة لتحسين الشبكة التي تصنف العالم الهاديء في الوقت الحاضر لعدد كبير من الأشياء المفصلة. كل منها موجود عليها ورقة بإسم. هذا العالم يمثل لغتنا المصنفة، وليس العكس. ولأن لغتنا الأم هي الإنجليزية، ويبدو واضحاً أن كلمة شجيرة تختلف تماماً عن كلمة أشجار. وما كنت لأفكر هكذا لولا أنني تعلمت هذه المسألة.

A glance at this post-theory rendering shows that the trainee has carried out some positive essential changes:

- Fronting of the verb in the opening sentence,
- Merging the sentence first two sentences into one, making the ideas in them more coherent,
- Showing awareness of the need to introduce cohesive words between sentences thus somehow weaning the TT from its ST structures.
- In general, this rendering shows more effort and better employment of translation basics. Upon closely studying the 25 pairs of renderings we see that there was considerable advancements in the second renderings as shown in the table and graph below

All participating students' pre-theory versus post-theory performance table, bar graph representation.



Text II: Headlines from: ‘*The Observer*’, ‘*The Sunday Times*’ and ‘*The Sunday Telegraph*’ on 12 December 1976 respectively: (Fowler p. 34)

*NUS regrets fury over Joseph,
Student leaders condemn insult to Keith Joseph,
Student chiefs ‘regret’ attack on Sir Keith,*

Background information seen essential because the extracts are quite old:

“The headlines stand above reports of a sequence of events involving the conference of the National Union of Students and Sir Keith Joseph, at the time a member of the Conservative opposition party in Parliament. On Friday, 10 December, Keith Joseph had attempted to attend a National Union of Students’ conference the conference as an observer, was spotted, shouted at, and asked to leave after a voted decision by the delegates that he should not be aloud to stay. All but two members of the NUS executive had voted for his expulsion. The next day, the executive issued a rather tongue in cheek statement which might be taken to hint at an apology to Keith Joseph.” (Fowler 1996: p. 34)

The extracts are a classic example of how journalistic language is used to manipulate reality, i.e. how it is made to carry ideology. Although the wording of these headlines does not seem to differ dramatically, yet the tonal connotations which are consistent with the political affiliation and/or character of each of the three papers concerned depict huge differences that cannot go without noticing. These headlines are a practical example of how political stances can be coded in and transmitted via language. These are examples of how language plays politics.

Problematic features:

- The systematic use of conventions, e.g. the naming convention where the use of first name, surname or title reveal intimacy, respect, or formality and distance.

- The handling of the verbs 'regret', 'condemn' and ' "regret" '.
- The use of acronyms: NUS

In any language addressing people is a convention in its own right. Copying a convention from one language to another can prove to be rather risky, and often shows discrepancies and artificiality. For instance, in English a person is addressed by his/her first name, e.g. Tony, or by his/her title followed by the surname, e.g. Mr. Blair. This particular aspect is subtle in English, while in contrast, the title in Arabic precedes the first name rather than the surname; in that السيد عمر is acceptable, while السيد النجار is not. Further still, in English using the title with the first name might have a derogatory effect, i.e. saying Mr Tony rather than Mr. Blair.

In the headlines above Sir Keith Joseph was referred to by his surname in '*The Observer*', by his full name without his title in '*The Sunday Times*' and by his title followed by his surname in '*The Sunday Telegraph*', thus depicting three different attitudes to the member of the opposition Conservative Party in Parliament. In this respect the Arabic translation cannot claim that it can carry the same intended effects, even if the readership aimed at were the Arab community living in Britain, who are well aware of finest particulars of the political situation as well as of the ideological stance which each of the three papers represent. Thus the use of the surname in the Arabic rendering:

إتحاد الطلبة الوطني يأسف لموجة الغضب ضد جوزف could not be said to have delivered neither formality nor distance, which the English language showed in the use of the surname 'Joseph' which the English did as used by '*The Observer*'.

It could be argued though that in Arabic using the surname on its own could achieve a sense of lack of due respect, rather than formality and distance. In its wider meaning, the word '*sir*', as far as both languages are concerned, is merely a polite form of

addressing a gentleman, and in such a case, its Arabic equivalent would be السيد. It could be argued though, that in its special context 'Sir' refers to a title (Knight) which is confined to the British Empire and which does not exist in any part of the Arab world. When the case is as such, probably transliterating the term could be the appropriate thing to do; السير. As for addressing a prominent public person, intimacy could prove difficult in Arabic. It would be rather hard to accept should a paper address the president by with his/her first name: "ياسر يزور عائلات الأسرى" is not what Arabs would expect to see in an Arabic paper.

The use of acronyms is a challenge for the translators, for Arabic cannot be said to welcome their use. It could be said though, that some parts of the Arab world have lately started to show some tolerance to using them. It would be acceptable to resort to initials in headlines so long that the news body would mention the names in full.

- Notes brought up in class in day three: Background information concerning the situation: In view of the fact that the texts dealt with are headlines going back almost three decades, it seemed only appropriate to furnish the students with the necessary background details as concerns the papers and the political situation.

On 10 December 1976, Sir Keith Joseph a member of the Conservative Opposition party in Parliament attempts to attend the National Union of Students conference as an observer. The students vote over his attending. Two students only vote for his staying, so eventually they do not allow him to stay. Next day the executive issued a statement which looked somewhat like an apology to Sir Keith Joseph.

Special features of text: Superficially the three headlines say the same thing.

There are hidden tonal connotations.

Indications to the way the British handle their language.

The principle of coding: Who did what to whom: events presented in three different ways.

The ideational function of language:

	<i>The Observer</i>	<i>Sunday Telegraph</i>	<i>Sunday Times</i>
Addressing	<i>Joseph</i>	<i>Sir</i>	<i>Keith</i>
Suggestion	formality and distance	respect	intimacy
Political Character	liberal	right-wing	neutral and non-committal
Stance	no sympathy	admiration	neutral
<i>NUS</i>	legitimate enough body, known by initials, evident bias, unexceptionable fact of life		
<i>Student leaders</i>		less sympathetic, belittling, problem or threat	
<i>Student Chiefs</i>			savagery and thuggery, belittling
Verbs	<i>Regrets</i> looks sincere	<i>condemns</i> transitive verb refers to the statement issued, doubtful	" <i>regret</i> " reflexive, paper simply reports act of speech, ambiguous
Object	<i>fury</i> NUS furious	<i>insult</i> student leaders insulted Keith Joseph	<i>attack</i> student chiefs attacked Sir Keith
Preposition	<i>over</i> Joseph made NUS furious, he is to blame	<i>to</i> Keith insulted	<i>on</i> Sir Keith attacked

- A randomly selected pre-theory rendering.

الأبزيرفر: إتحاد الطلاب الوطني يعربون عن أسفهم للغضب الشديد تجاه جوزف

السنداي تايمز: الزعماء من الطلبة يشجبون إهانة كيث جوزف

السنداي تلغراف: قادة الطلبة لا يروق لهم التهجم على السيد كيث

Observations:

- Few students could depict hints of ideology but could not express their findings clearly.
- The rendering here shows that the student is not aware of headline writing techniques, i.e. economy of words The one word verb ‘regrets’ is rendered in three words ‘which retranslate as ‘express their regret’ ‘يعربون عن أسفهم’, while the option of one word equivalent is open ‘يأسفون’.
- The word fury which expresses “a feeling of very strong anger that usually does not last very long” (Macmillan 2002: pp 577-578) could very well be expressed by ‘غضبة’ which means: a fit of rage, an angry outburst or a tantrum. The Arabic word very much expresses the above definition, since it is ‘إسم مرة’, i.e. a noun which expresses one occurrence, which makes it very expressive of the situation; a passing-by fit of fury, it, as well, abides by the golden rule of economy of words.
- The preposition ‘over’ in ‘fury over Joseph’ proves very difficult to match in Arabic. It is understood that the students were not angry with Joseph as a person. The student union regret the harm that split opinion over whether to allow him to remain in the hall or not has caused. It is realised here that much is said with most minimal wording, and the question is if Arabic can accommodate this message.

- The words 'زعماء الطلبة' stands for one of the several meanings embedded in 'student leaders', i.e. people who lead the students, students who lead students or students studying to become leaders, which are all suggestive and ironic. The Arabic fails to give any of those meanings, and in no way could it be taken as pejorative. To express one of the mentioned hints would be a commitment of some sort. For example 'الطلبة الزعماء' is one way. It is suggestive, pejorative and ironic, but on the other hand it is not ambiguous in that it serves one meaning. 'متزعمي الطلبة' is another rendering which gives idea that they force themselves on their fellow students.

- Again the word 'chiefs' which implies a far fetched picture which does not go with union leaders is not equalled in the Arabic rendering. Because 'قادة الطلبة' is neutral and has no show no agenda, and thus betrays the English message of tribalism and thuggery. 'شيوخ الطلبة', 'مشايخ الطلبة' or 'وجوه الطلبة' could be argued to pass the message, but there again they could be seen as 'over doing things', or over domesticating it.

Taps

- At my first glance I first thought these are very short and easy sentences.
- It took me a few minutes to realise that they express one idea in three different ways.
- Much difficulty in rendering them in having to find synonyms.
- It was much more than a mere question of synonyms.
- Punctuation was nothing I would give much importance to usually, but I realised should.
- I could not tell what lies behind the different manner of naming.
- Underpinnings explained, and notes brought up in class in Day Three.

- Political ideology
- Naming manner
- Headline techniques
- The use of punctuation to achieve irony
- As clarified in the chart above, the headlines are extremely sensitive in that every word is packed with meaning and carries a full message.
- The difficulties any translator would face lies in defining their readership.
- Model translation (as suggested by researcher):

الأبزر فر: إتحاد الطلبة الوطني يأسف لثورة الغضب لحضور جوزف

سنده تايمز: قادة الطلبة يدينون إهانة كيث جوزف

سنده تلجراف: زعماء الطلبة 'يأسفون' على الهجوم على السير كيث

5- The post-theory rendering of same student.

الأبزر فر: الإتحاد الوطني للطلبة يأسف لغضب الطلبة الشديد على جوزف

السنداي تايمز: قادة الطلبة يدينون إهانة الطلاب لجوزف كيث

السنداي تلغراف: زعماء الطلبة "يأسفون" للتهجم على السيد كيث

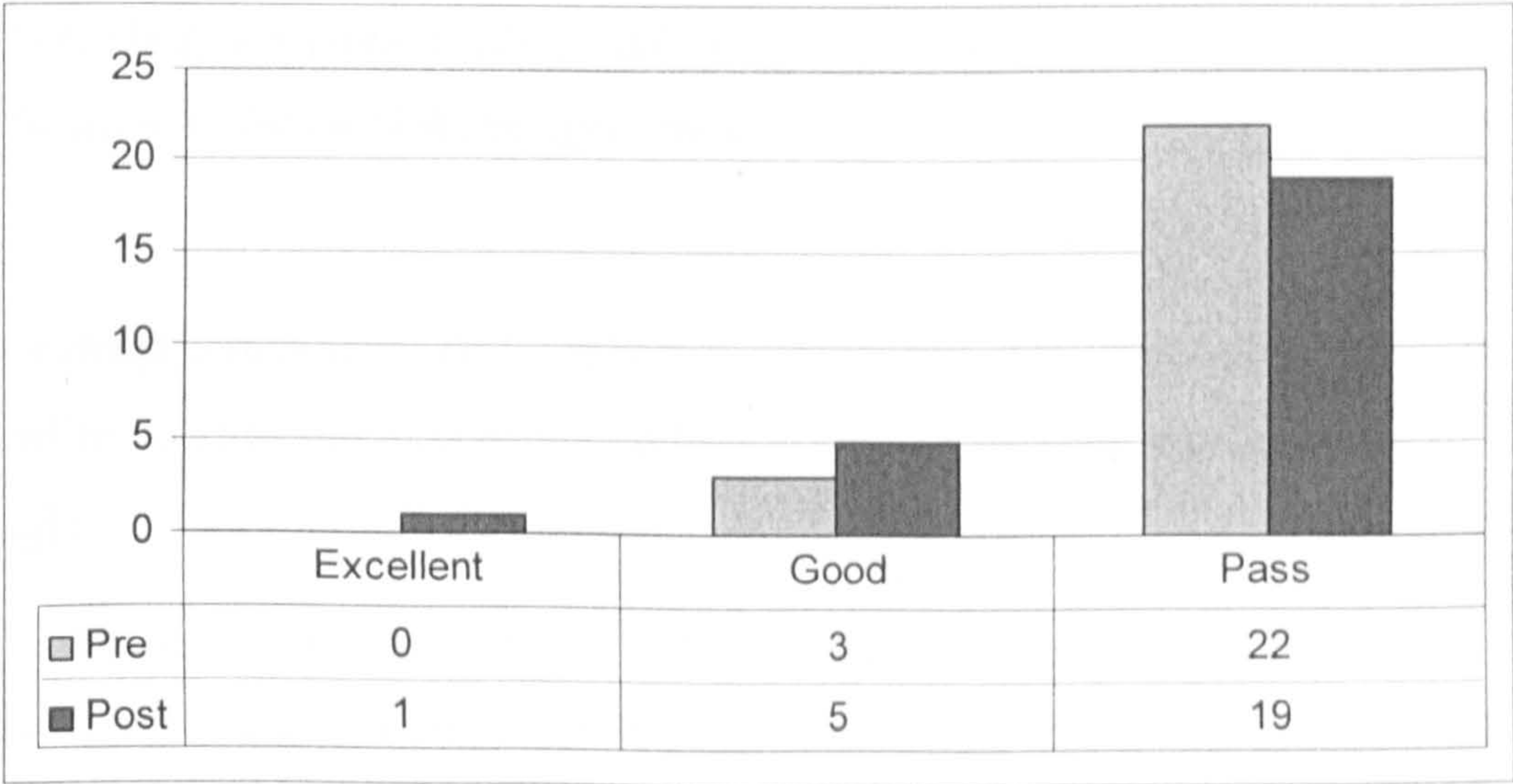
Observation

- This rendering still fails the newspapers' golden rule: '*Economy of words*'. For the one single word '*fury*' is rendered into three words: 'لغضب الطلبة الشديد' but we have to resign to the fact that some rules are best broken than followed.

TAPs

- Your explanations and clarifications made us aware of how difficult our task is.
- Ideology was the most problematic part to deal with.
- The naming ‘trick’ cannot be carried into Arabic.
- It was not after all, a question of finding synonyms as we first thought.

Table and graph representing all participating students’ pre-theory and post- theory performance.



Text III: (exercise 3)

“We dissect nature along lines laid down by our native languages. The categories and types that we isolate from the world of phenomena we do not find there because they stare every observer in the face; on the contrary, the world is presented in a kaleidoscopic flux of impressions which has to be organized by our minds – and this means largely by the linguistic systems in our minds. We cut nature up, organize it into concepts, and ascribe significances as we do, largely because we are parties to an agreement to organize it in this way – an agreement that holds through our speech community and is codified in the patterns of our language. The agreement is, of course, an implicit and unstated one, but ITS TERMS ARE ABSOLUTELY OBLIGATORY; we cannot talk at all except by subscribing to the organization and classification of data which the agreement decrees.”

- This extract comes from B. L. Whorf's: *‘Language, Thought and Reality’*, in which Whorf researches the idea of the coding of meanings. For him language influences thought.
- The text is about world-views. It is an exercise of language as a personal activity. It deals with the idea that language determines thought.
- The ideas of habitualisation and legitimisation were introduced.
- The idea that the language we use is limited in that it is deeply ideological because it depends on legitimated concepts.
- The idea that meaning in language is not natural but conventional, and that it becomes a part of social practice.

A randomly selected pre-theory rendering. Observations and TAPs.

نحلل الطبيعة ضمن خطوط تحددها لغاتنا. فالفئات والأصناف التي نعزلها عن عالم الظواهر الطبيعية لا نجدها هناك لأنها تحقق بوجه كل مراقب، بل أنه على العكس من ذلك، فأن للعالم وقع سريع التغير والتعدد ينبغي أن نرتبه في عقولنا. ويعني هذا إلى حد كبير أن نقوم بذلك النظام اللغوي في عقولنا. يجزيء المرء الطبيعة، ويعمل على ترتيبها وفقاً لمفاهيم معينة، ويقوم بتنسيب دلالات من خلال عملية الترتيب تلك، وكل

ذلك، في غالب الأمر، لأننا أطراف في اتفاقية لترتيبه على هذا المنوال. أي اتفاقية تقوم من خلال مجتمعنا اللغوي ويُرْمَزُ في أنماط لغتنا. فالإتفاقية بالطبع ضمنية غير مصرح بها، ولكن شروطها ملزمة تماماً، وليس لنا أن نتكلم البتة إلا إذا اشتركنا بتنظيم وتصنيف المعطيات التي تملئها الإتفاقية.

Observations:

- The use of first person in Arabic makes the topic too personal, and seemingly Arabic is not very much in favour of such use. In this instance, Arabic favours an expletive subject for the sentence; 'المرء' (an unknown character).
- The rendering religiously follows the syntactic structure, in that the object part is fronted, and this does not serve any purpose. We assume that the trainee does not seem to have stopped at this 'odd' structure where the object is fronted. Hence he did not question whether this structure serves any purpose in Arabic where the normal structure is verb subject object (VSO).
- The rendering fails to reflect the correct use of one of the classic problems; where 'largely' is used in a parenthesis to express 'mainly' or 'in the most part'.

Underpinnings explained, and notes brought up in class in Day Three.

The very second word of the text strikes the reader as odd, for the verb 'dissect' sounds anatomical which sets the mind of the reader into the scientific mood, then comes the word 'nature' to change things, for nature cannot be 'anatomically' dissected in the confinements of a laboratory as such. Hence, the use of this verb has to have another meaning; that of examine, analyse and criticise. Model translation (as suggested by researcher)

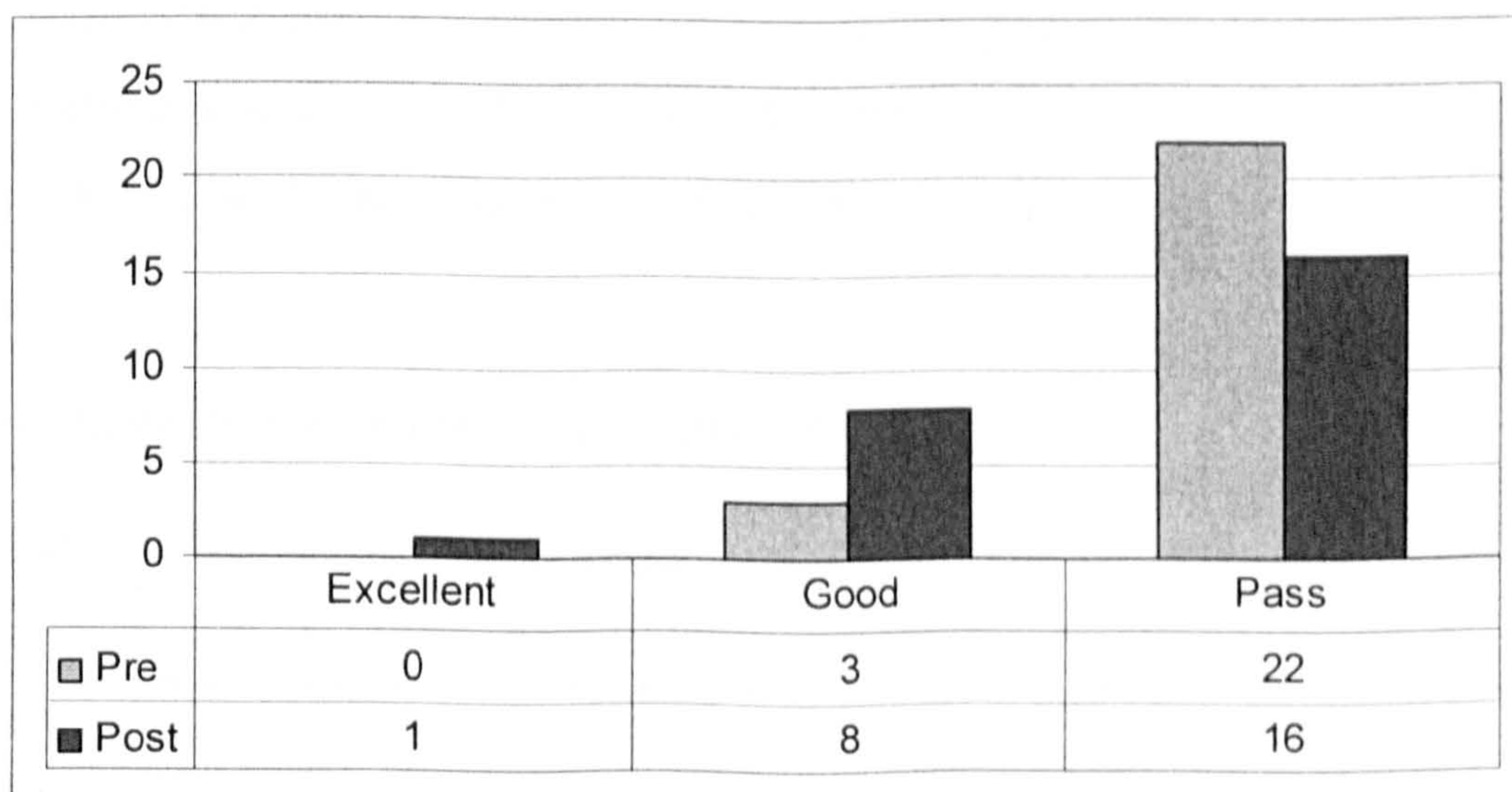
يقوم المرء بتحليل ما في الطبيعة ضمن ما تحدده لغته من أطر. فلا يجد فيها الفئات ولا الأصناف التي يعزلها عن عالم الظواهر الطبيعية، لا لأنها تظهر جليلة لكل مراقب، بل لأن عكس ذلك تماماً هو الصحيح، فأن للعالم وقع سريع التغير والتعدد ينبغي أن نقوم بترتيبه في عقولنا. وإلى حد ما يعني هذا أن نقوم بذلك مستعينين بالأنظمة اللغوية الموجودة في عقولنا. ويقوم كذلك بتجزئة الطبيعة، ويعمل على ترتيبها وفقاً

لمفاهيم معينة، ويقوم بتنسيب دلالات من خلال عملية الترتيب تلك، وكل ذلك في غالب الأمر لأننا أطراف في اتفاقية لترتيبه على هذا المنوال. أي اتفاقية تقوم من خلال مجتمعنا اللغوي وتُرمزُ في أنماط لغتنا. فالإتفاقية بالطبع ضمنية غير مصرح بها، ولكن شروطها ملزمة تماماً، وليس لنا أن نتكلم البتة إلا إذا اشتركنا بتنظيم وتصنيف المعطيات التي تملئها علينا تلك الإتفاقية.

The post-theory rendering of the same student and observations and TAPs.

نحلل الطبيعة ضمن أطر تحددها لغاتنا. فلا نجد فيها الفئات ولا الأصناف التي نعزلها عن عالم الظواهر الطبيعية لأنها تظهر جليلة لكل مراقب، بل أنه على العكس من ذلك، فللعلم وقع سريع التغير والتعقد ينبغي أن يرتب في عقولنا. أن يقوم بذلك النظام اللغوي في عقولنا. نجزيء الطبيعة، ونعمل على ترتيبها وفقاً لمفاهيم معينة، ونقوم بتنسيب دلالات من خلال عملية الترتيب تلك، وكل ذلك في غالب الأمر لأننا أطراف في اتفاقية لترتيبه على هذا المنوال. أي اتفاقية تقوم من خلال مجتمعنا اللغوي ويُرمزُ في أنماط لغتنا. فالإتفاقية بالطبع ضمنية غير مصرح بها، ولكن شروطها ملزمة تماماً، وليس لنا أن نتكلم البتة إل إذا اشتركنا بتنظيم وتصنيف المعطيات التي تملئها الإتفاقية.

Table and graph representation of all participating students' pre-theory versus post-theory performance table, bar graph.



Text IV: (exercises 4 and 5)

“When one watches some tired hack on the platform mechanically repeating the familiar phrases – bestial atrocities, iron heel, bloodstained tyranny, free peoples of the world, stand shoulder to shoulder – one often has a curious feeling that one is not watching a live human being but some kind of dummy: a feeling which suddenly becomes stronger at moments when the light catches the speaker’s spectacles and turns them into blank discs which seem to have no eyes behind them. And this is not altogether fanciful. A speaker who uses that kind of phraseology has gone some distance towards running himself into a machine. The appropriate noises are coming out of his larynx, but his brain is not involved as it would be if he were choosing his words for himself. If the speech he is making is one that he is accustomed to make over and over again, he may be almost unconscious of what he is saying, as one is when one utters the responses in church. And this reduced state of consciousness, if not indispensable, is at any rate favourable to political conformity.” (G. Orwell, pp. 166-7.)

This passage is concerned about the use of language in society. It is from George Orwell’s ‘Politics and the English language’. It deals with how the political language can be used to deceive its receivers with its prefabricated jargon. Orwell says the cynically dishonest language of the politicians does the thinking for them, i.e. the minds of these politicians get to a state of ‘habitualisation’, which is a major problem in conventional coding for when we are habitualised to seeing something, we do not examine it or question it. We view habitualisation as providing a stable background in the text, and makes the activity undertaken something people would anticipate.

A randomly selected pre-theory rendering. Observations and TAPs.

عندما يستمع المرء إلى خطيب متعب من على منصة آلياً يردد عبارات مألوفة – الفظائع الوحشية والكعب الحديدية⁹ والطغيان الملطخ بالدماء وشعوب العالم الحرة ورص الصفوف – يملكه شعور مُشغف بأنه لا يستمع لإنسان حي ولكن يستمع إلى نوع من الدمى، ويصبح هذا الشعور أقوى بشكل مفاجيء في اللحظات

⁹ iron heel – an instrument of torture that is used to crush the foot and leg

التي يقع الضوء على نظارات ذلك الخطيب فيحولها إلى اسطوانتين لا يوجد خلفهما عينان. وليس كل هذا بالشيء الجميل. فالخطيب الذي يستخدم مثل هذه العبارات قد قطع بعض المسافة باتجاه تحويل نفسه إلى آلة. والكلمات الملائمة للموقف تخرج من حنجرته وعقله غير متورط بها كما لو كان يفكر بانتقاء كلماته. ولو كان الكلام الذي يصنعه كلاماً اعتاد على صنعه مرة تلو المرة يصبح تقريباً غير واعي لما يقول، كما يخرج الواحد الإجابات في الكنيسة. و حالة هذا الوعي المخفف، إن لم يكن مستغنى عنه كلياً، فهو بأي حال من الأحوال مفضل للانسجام السياسي.

Observations:

Some of the uses in this text are rather unfamiliar, and thus constitute a level of difficulty for the trainees. Following are examples of them:

- Rendering 'one', which indicates a singular, genderless, indefinite, unknown expressing anyone and everyone, into 'المرء' in Arabic, is an indication that the trainee did not fall for 'ال' which deceives as defining, where in this case it is only decorative 'ال هنا مُحَلِّية غير مُعَرِّفة'. Hence 'المرء' expresses a singular, genderless, indefinite, unknown meaning anyone or everyone.
- The word 'some' as 'an unknown or unspecified by name' constitutes a challenge for the trainees as they are familiar with it in the sense of 'an unspecified number or quantity'. The difficulty lies in the fact that in Arabic the word 'بعض' is a particle indicating 'part of a whole', expressed in Arabic as 'أداة تبعية', which cannot be used to serve the above sense.
- The use of the adjective 'familiar' in a rather pejorative sense meaning 'common', i.e. very often encountered or seen. In Arabic it corresponds to 'مستهلك', which carries the idea of or cheaply common and overused.

The expression 'شعور مشغف' does not sound Arabic at all, for 'شعور مشغف' is unheard of. Further still the verb ought to be 'يملكه' and not 'يملكه' which is 'صيغة' unnecessarily used.

- The picture drawn by the lights catching the spectacles and turning them into blank discs with no eyes behind them, which lend a helping hand to the idea that a machine rather than a man is delivering the speech.
- The use of words as 'phraseology' and 'larynx' sound rather sophisticated or specialised.

The choice of words such 'noises' as opposed to 'words' because the brain is not responsible in producing them, and that they mechanically come out of the speaker's mouth and are produced in the mouth rather in the brain. Then the word 'utter' rather than 'say' follows the same idea.

Underpinnings explained, and notes brought up in class in Day Three.

A number of points were raised in class to help a better understanding of the text in hand.

- The text is an example on habitualisation, where words become void of meaning and hence notoriously dishonest.
- In Orwell's view one can suss out deceit in political language when it is heavily impregnated with prefabricated jargon.

Model translation (as suggested by researcher)

عندما يستمع المرء إلى حزبي مبتذل يردد على منوال آلي العبارات المستهلكة كعبارات - الفظائع الوحشية، والكعب الحديدية، والطغيان الملطخ بالدماء، وشعوب العالم الحرة، ورص الصفوف، وما إلى ذلك من تلك العبارات من على منصة، كثيراً ما يسيطر عليه شعور غريب بأنه إنما يسمع دمية من نوع ما وليس إنساناً حياً، وفجأة وفي اللحظات التي يقع الضوء على عدستي نظارة ذلك السياسي، يصبح هذا الشعور أقوى إذ أن

ذاك الضوء يحولهما إلى اسطوانتين لا عيان خلفهما. فالسياسي الذي يستخدم مثل هذه العبارات يكون حينما يستخدمها قد قطع شوطاً طويلاً نحو تحويل نفسه إلى آلة. وتنتقل الأصوات الملائمة للموقف من حنجرته ولا علاقه لعقله بها كما ينبغي أن يكون عليه لو انشغل بانتقاءها. ولو كان الخطاب الذي يلقيه ذلك الحزبي كلاماً اعتاد على إلقائه مرة تلو المرة، فقد يصبح أقرب إلى من لا يعي ما يقول، تماماً كما يردد من يردد الكنائس الجوابات. وحالة الوعي الخفيض هذه، إن لم تكن غير مستغنى عنها، ولكنها على أي حال تتوافق مع الفكر السياسي.

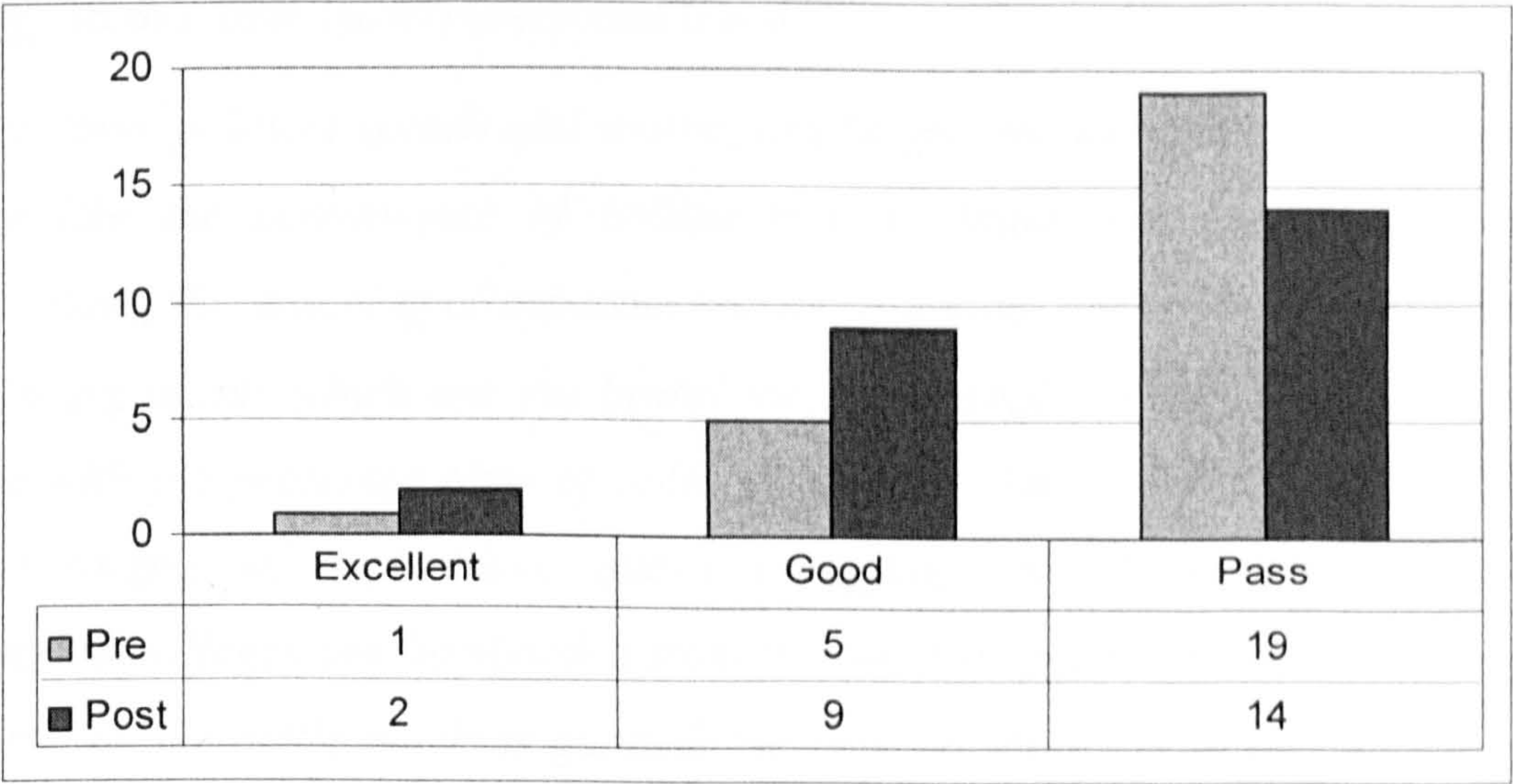
The post-theory rendering of the same student and observations and TAPs.

عندما يستمع المرء إلى سياسي تعيس من على منصة يردد ميكانيكياً عبارات مألوفة - كالفظائع الوحشية والكعب الحديدية والطغيان الملطخ بالدماء وشعوب العالم الحرة ورص الصفوف - يمتلكه شعور محبي الإستطلاع بأن من يتكلم ليس إنساناً حياً بل إلى دمية من نوع ما، ويصبح هذا الشعور أقوى في اللحظات التي يقع الضوء على نظارات ذلك الخطيب فيحولها إلى اسطوانتين لا يوجد خلفهما عيان. فالخطيب الذي يستخدم مثل هذه العبارات قد قطع شوطاً طويلاً نحو تحويل نفسه إلى آلة. والكلمات الملائمة للموقف تخرج من حنجرته وعقله غير متورط بها كما لو كان يفكر بانتقاء كلماته. ولو كان الكلام الذي يصنعه كلاماً اعتاد على صنعه مرة تلو المرة يصبح تقريباً غير واعي لما يقول، كما يخرج الواحد الإجابات في كنيسة. وحالة الوعي المخفف هذه إن لم يكن مستغنى عنها كلياً، فهي بأي حال من الأحوال مفضلة للانسجام السياسي.

Observations:

- It is clear that the trainee has thought their rendering over and thus has produced a better one. The following points show that they have made use of the points that were discussed in class: -they have thought of a more eloquent way in expressing 'a tired hack', but still we see that they have lost the pejorative sense that ST has.

Table and graph representation of all participating students' pre-theory versus post-theory performance table, bar graph.



Text V: In our time (p. 47) (exercises 6 and 7)

"In our time, political speech and writing are largely the defence of the indefensible. Things like the continuance of British rule in India, the Russian purges and deportations, the dropping of the atom bombs on Japan, can indeed be defended, but only by arguments which are too brutal for most people to face, and which do not square with the professed aims of political parties. Thus political language has to consist largely of euphemism, question-begging and sheer cloudy vagueness. Defenceless villages are bombarded from the air, the inhabitants driven out into the countryside, the cattle machine-gunned, the huts set on fire with incendiary bullets: this is called 'pacification'. Millions of peasants are robbed of their farms and sent trudging along the roads with no more than they can carry: this is called 'transfer of population' or 'rectification of frontiers'. People are imprisoned for years without trial, or shot in the back of the neck or sent to die of scurvy in Arctic lumber camps: this is called 'elimination of unreliable elements'. Such phraseology is needed if one wants to name things without calling up mental pictures of them." (G. Orwell, 'Politics and the English language,' p. 166.)

This extract is an immediate continuation of the text above. It was rather noticeable that the trainees showed obvious understanding of it and thus came up with a better rendering. This indicates that the experience they gained in dealing with the previous part gave them better grip of this part.

A randomly selected pre-theory rendering. Observations and TAPs.

هذه الأيام يتناول الكلام السياسي المكتوب أو الشفهي غالباً الدفاع عن الأمور التي لا يدافع عنها. إذ أن أشياء مثل استمرار حكم الهند من قبل بريطانيا، والتطهير الحزبي في روسيا وعمليات الإبعاد هناك، وإلقاء القنابل الذرية على اليابان، يمكن فعلاً الدفاع عنها، ولكن لا يكون ذلك إلا بجدل أكثر قسوة مما يستطيع معظم الناس تقبله، وبالطبع بما لا يتماشى مع أهداف الأحزاب السياسية المزعومة. ومن هنا يتوجب على اللغة السياسة أن تعتمد على أساليب التهوين والتلطيف وعلى استجداء الأسئلة على الغموض المطبق. إذ يقال عن عمليات دك القرى التي لا تقوى على شيء من الجو، ودفع بالمواطنين إلى الأرياف، ورمي الماشية بالمدافع الرشاشة،

وإضرار النيران بالأكواخ بالرصاص المحرق تهدئة. ويسمى سلب ملايين المزارعين مزارعهم ودفعهم على الشوارع يجرون أنفسهم غير حاملين ما استطاعوا أن يحملوه، نقلاً للسكان أو تعديلاً للحدود. وتوضع الناس في السجون سنوات طويلة دونما محاكمة، أو يطلق عليهم الرصاص من خلفهم أو في أعناقهم، أو يرسلون ليموتوا بمرض الإسقربوط في مخيمات في القطب الشمالي، ويسمون هذه "التخلص من العناصر الغير قابلة للاعتماد عليها". ومثل هذه العبارات يحتاج إليها إذا ما احتاج أحدهم أسماء لأشياء معينة دون استحضار صورها في المخيلة.

Observations:

- The rendering of the expression ‘*the defence of the indefensible*’ as ‘الدفاع عن الأمور’ is rather poor, as a back translation would be ‘things that cannot be defended’ whereas the use of the compounded preposition ‘عما’ (عن + ما) is more suitable than ‘الأمر التي’, and its back translation is ‘what cannot be defended’.
- There is high dependency on equivalents of the word ‘things’, which is rather poor rendering.

Table for suggested renderings as opposed to quoted rendering

Quoted	Suggested
هذه الأيام يتناول الكلام السياسي الذي يلقي عن المنابر غالباً الدفاع ...	غالباً ما يتناول الخطاب السياسي الشفهي والمكتوب في هذه الآونة الدفاع ...
الدفاع عن الأمور التي لا يدافع عنها ...	الدفاع عما لا يمكن الدفاع عنه ...
ولكن لا يوجد شك بأن ...	وما من شك ...
إستمرار حكم الهند من قبل بريطانيا ...	إستمرار حكم بريطانيا الهند ...

- Underpinnings explained, and notes brought up in class in Day Three.
- The use of 'largely' in the sense of chiefly, amply or mainly, can be a concern for trainees. However, in this case, even though it was used twice, none of trainees has failed to render them properly.
- '*defence of the indefensible*' has passed smoothly into Arabic.
- The use of the emphatic tools in English could be said to be a totally different mechanism than in English. In this particular instance, '*indeed*' in '*the dropping of the atom bombs on Japan, can indeed be defended,*' was a real challenge and not many of the trainees.
- Describing an argument as '*brutal*' is rather unusual and thus challenges the translator.

Model translation (as suggested by researcher)

هذه الأونة يتناول أغلب الخطاب السياسي سواء المكتوب منه أو ما يتلى من على المنابر الدفاع عما لا يمكن الدفاع عنه. وإن لم يك بد من الدفاع عن حقائق مثل استمرار بريطانيا في حكم الهند مثلاً، أو التطهير الحزبي في روسيا، أو عمليات الإبعاد هناك، أو إلقاء القنابل الذرية على اليابان، فلا يكون ذلك إلا بجدل أشد قسوة مما يمكن أن يتقبله معظم الناس، ولا يكون ذلك بما يتماشى طبعاً مع أهداف الأحزاب السياسية المزعزعة أيضاً. ومن هذا المنطلق ينبغي للغة السياسة أن تعتمد بغالبها على أساليب التهوين والتلطيف وعلى استجداء الأسئلة على الغموض المطبق. إذ يقال عن عمليات دك القرى التي لا تقوى على شيء من الجو، ودفع بالمواطنين إلى الأرياف، ورمي الماشية بالمدافع الرشاشة، وإضرار النيران بالأكوخ بالرصاص المحرق تهدئة. ويسمى سلب ملايين المزارعين مزارعهم ودفعهم على الشوارع يجرؤون أنفسهم غير حاملين ما قوا على حمله نقلاً للسكان أو تعديلاً للحدود. ويزج الناس في السجون سنوات طويلة دونما محاكمة، أو يرمون بالرصاص من خلف أعناقهم، أو يبعدون إلى مخيمات في القطب الشمالي ليقضوا بمرض الإسقربوط، ويسمون هذه "التخلص

من العناصر التي لا يمكن الاعتماد عليها". ومثل هذه العبارات يحتاج إليها إذا ما احتاج أحدهم أسماء لأشياء معينة دون استحضار صورها في المخيلة.

The Post-theory rendering of the same student and observations and TAPs.

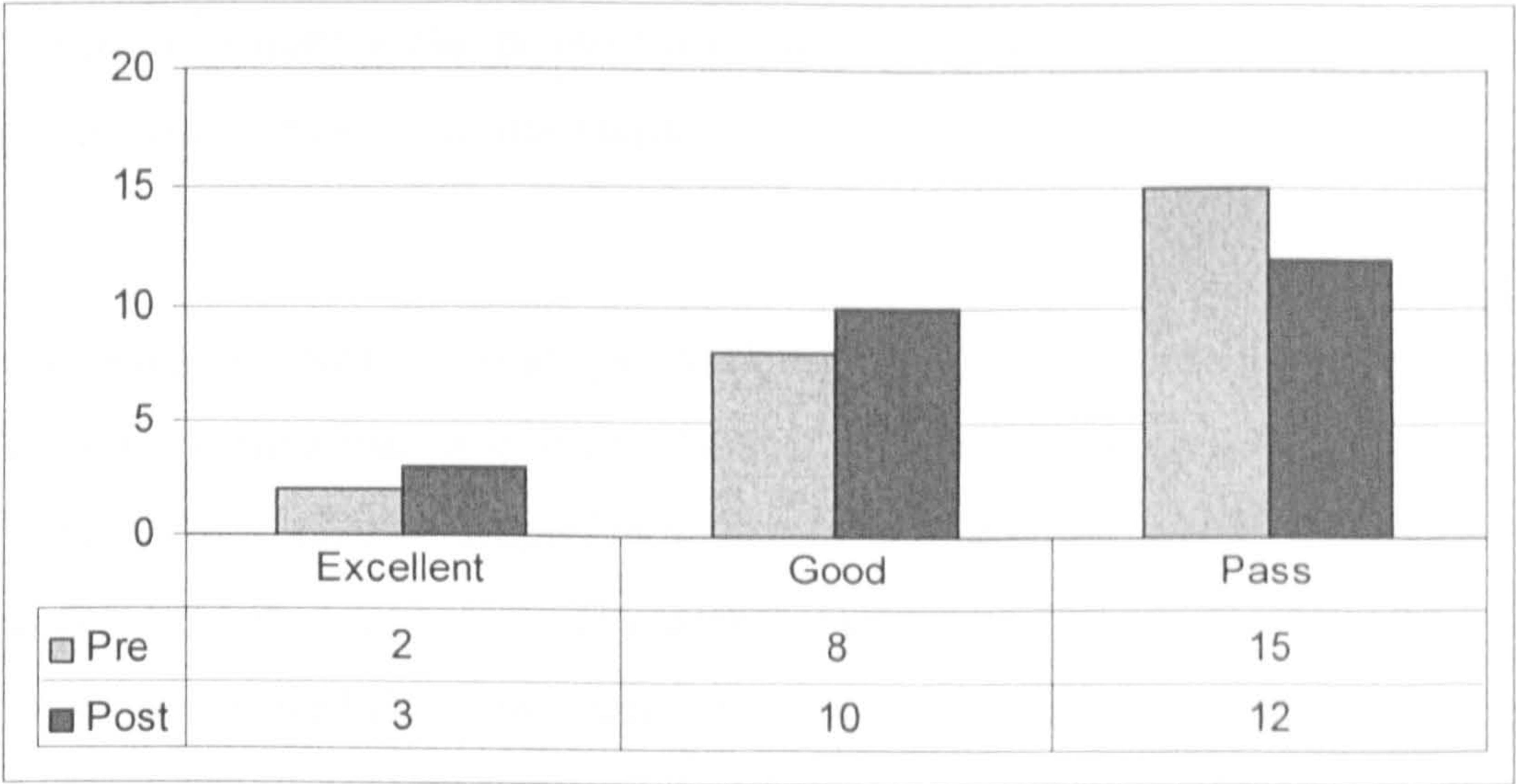
في أيامنا هذه، تتناول اللغة السياسية المكتوبة أو التي تلقى عن المنابر في غالبها، الدفاع عن ما لا يمكن الدفاع عنه. ولكن ما من شك بأن أحداثاً مثل استمرار حكم بريطانيا الهند، والتطهير الحزبي في روسيا وعمليات الإبعاد هناك، وإلقاء القنابل الذرية على اليابان، يمكن الدفاع عنها بالطبع، ولكن لا يكون ذلك إلا بجدل أكثر قسوة مما يستطيع معظم الناس تقبله، وبالطبع بما لا يتماشى مع أهداف الأحزاب السياسية المزعزعة. ومن هنا ينبغي للغة السياسة أن تعتمد بغالبها على أساليب التهوين والتلطيف وعلى استجداء الأسئلة على الغموض المطبق. إذ يقال عن عمليات دك القرى التي لا تقوى على شيء من الجوء، ودفع بالمواطنين إلى الأرياف، ورمي الماشية بالمدافع الرشاشة، وإضرار النيران بالأكوخ بالرصاص المحرق تهدئة. ويسمى سلب ملايين المزارعين مزارعهم ودفعهم على الشوارع يجرؤون أنفسهم غير حاملين ما من حمله نقلاً للسكان أو تعديلاً للحدود. ويزج الناس في السجون سنوات طويلة دونما محاكمة، أو يرمون بالرصاص من خلفهم، أو يبعدون إلى مخيمات في القطب الشمالي ليموتوا بمرض الإسقربوط، ويسمون هذه "التخلص من العناصر الغير قابلة للاعتماد عليها". ويلجأ واحد منهم إلى مثل هذه العبارات إذا ما احتاج تسمية أشياء معينة دون أن يستحضر صورها في مخيلته.

Notes on post-theory translation:

Efforts in refining the language show clearly:

The opening expression '*In our time*' is better as '*These days*' which is very much more acceptable.

All participating students’ post-theory performance table.



Text VI: If we start... (p. 56) (exercises 8 and 9)

"If we start to examine the general laws of perception, we see that as perception becomes habitual, it becomes automatic..."

We apprehend objects only as shapes with imprecise extensions; we do not see them in their entirety but rather recognize them by their main characteristics. We see the object as though it were enveloped in a sack. We know what it is by its configuration, but we see only its silhouette. The object, perceived thus in the manner of prose perception, fades and does not leave even a first impression; ultimately even the essence of what it was, is forgotten

And so life is reckoned as nothing. Habitualisation devours works, clothes, furniture, one's wife, and the fear of war... And art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone stony. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar', to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object; the object is not important [Shklovsky's emphasis]. ('Art as technique,' pp. 11, 12.)"

The text in hand is an extract from Shklovsky's "Art as Technique" attempts to clarify the role of language as an area of human knowledge. It is used for the fact that it handles the concept of defamiliarisation as a stylistic feature. The Russian critic Viktor Shklovsky in the early years of the twentieth century said that some art-works defamiliarise conventions so as to refresh the receivers' perception of the world. Defamiliarisation could be said to take concepts or the terms that refer to them beyond what is expected from them thus evoking feelings.

A randomly selected pre-theory rendering. Observations and TAPs.

لو بدأنا تفحص القوانين العامة للإدراك الحسي، نرى أنه يصبح عادة، ذاتياً ...

ندرك الأشياء فقط كأشكال لها امتدادات غامضة. ولا نراها كلها، ولكننا نلاحظها من مميزاتها الخاصة. نرى الشيء وكأنه في داخل كيس. ونعرف طبيعته من خلال شكله، ولكننا نرى ظله. ونعرف ما هو من خلال ما يتراءى لنا من خلف الكيس، ولكننا نرى مسلولته. إذاً يدرك الشيء إدراكاً كلامياً، ويتلاشى دونما أن يخلف أي انطباع؛ حتى أن ماهيته تتسى كلياً...

والحياة نزلها لا شيء. التعود يلتهم العمل، والملابس، والأثاث، والزوجة والخوف من الحرب... الفن موجود كي يكتشف الإنسان الإحساس بالحياة. وهو موجود كي يستطيع المرء أن يحس بالأشياء، وكي يجعل الحجر متحجراً. الهدف من الفن أن التخلي عن الأحساس بالأشياء كما يدركها الإنسان حسياً وليس كما هي معروفة. وتكنيك الفن هو أن يجعل الأشياء "غير مألوفة"، وأن يجعل الأشكال صعبة، وأن يزيد صعوبة وطول الإدراك الحسي بسبب أن عملية الإدراك الحسي هي ... نهاية بحد ذاتها وأنه لا بد من إطلالتها. الفن هو طريقة لاكتشاف فنية الشيء، بينما الشيء نفسه غير مهم.

Rendering the word 'imprecise' as 'غامضة' is imprecise because the Arabic word used means 'obscure'. We would rather have it as 'غير دقيقة'.

The rendering of '... we do not see them in their entirety but rather recognize them by their main characteristics.' Again is not very successful, because it fails to reflect that 'in their entirety' is in contrast with 'by their main characteristics', which a clue for the translator indicating the contrast between 'as a the whole' as opposed to 'in details'.

Model translation (as suggested by researcher)

إذا أخذنا نتفحص القوانين العامة للإدراك الحسي، لوجدنا أنه فيما يصبح اعتيادياً يصبح أمراً أوتوماتيكياً (ذاتياً) ...

إننا ندرك الأشياء فقط كأشكال بامتدادات غير دقيقة. ولا نراها ككل متكامل بل نتعرف عليها مما يبرز من مزياتها البارزة. نرى الشيء كما لو كان مغلفاً بكيس. ونعرف ما هو من خلال ما يتراءى لنا من خلف الكيس، ولكننا نرى مسلولته (صورة ظلها). والشيء الذي ندركه إدراكاً كلامياً لا يلبث أن يتلاشى غير مخلف أي انطباع؛ حتى أننا ننسى كنهه كلياً...

والحياة بذلك نحسبها لا شيء. والأعمال يلتهمها التعود، وكذلك يلتهم الملابس والأثاث، كما الزوجة، والخوف من الحرب... الفن موجود كيما يستعيد واحدنا الإحساس بالحياة. وهو موجود كيما يستطيع المرء أن يحس بالأشياء، وكى يدرك أن الحجر حجر. والهدف من الفن أن يفصح واحدنا عن الأحساس بالأشياء كما يدركها وليس كما يعرفها. والطريقة التي يتبعها الفن هي أنه يجعل الأشياء "غير مألوقة"، وأنه يجعل الأشكال صعبة، وأنه يزيد صعوبة الإدراك ويطيئه وذلك لأن عملية الإدراك الحسي هي مسألة جمالية بحد ذاتها ولذلك ينبغي إطالة مداها. الفن هو طريقة لاكتشاف الوجهة الفنية في الأشياء، أما الأشياء بعينها فليست ذات أهمية.

The Post-theory rendering of the same student and observations and TAPs.

لو بدأنا تفحص القوانين العامة للإدراك الحسي، نرى أن انه يصبح عادة، يصبح ذاتياً ... ندرك الأشياء فقط كأشكال بامتدادات غير دقيقة (غامضة). ولا نراها في كليتها بل نلاحظها من مميزات الخاصة. نرى نرى الشيء وكأنه (كما لو كان) مغلفاً بكيس. ونعرف ما هو من خلال شكلها، ولكننا نرى مسلولتها (صورة ظلها). . نرى الشيء كما لو كان مغلفاً بكيس. ونعرف ما هو من خلال ما يتراءى لنا

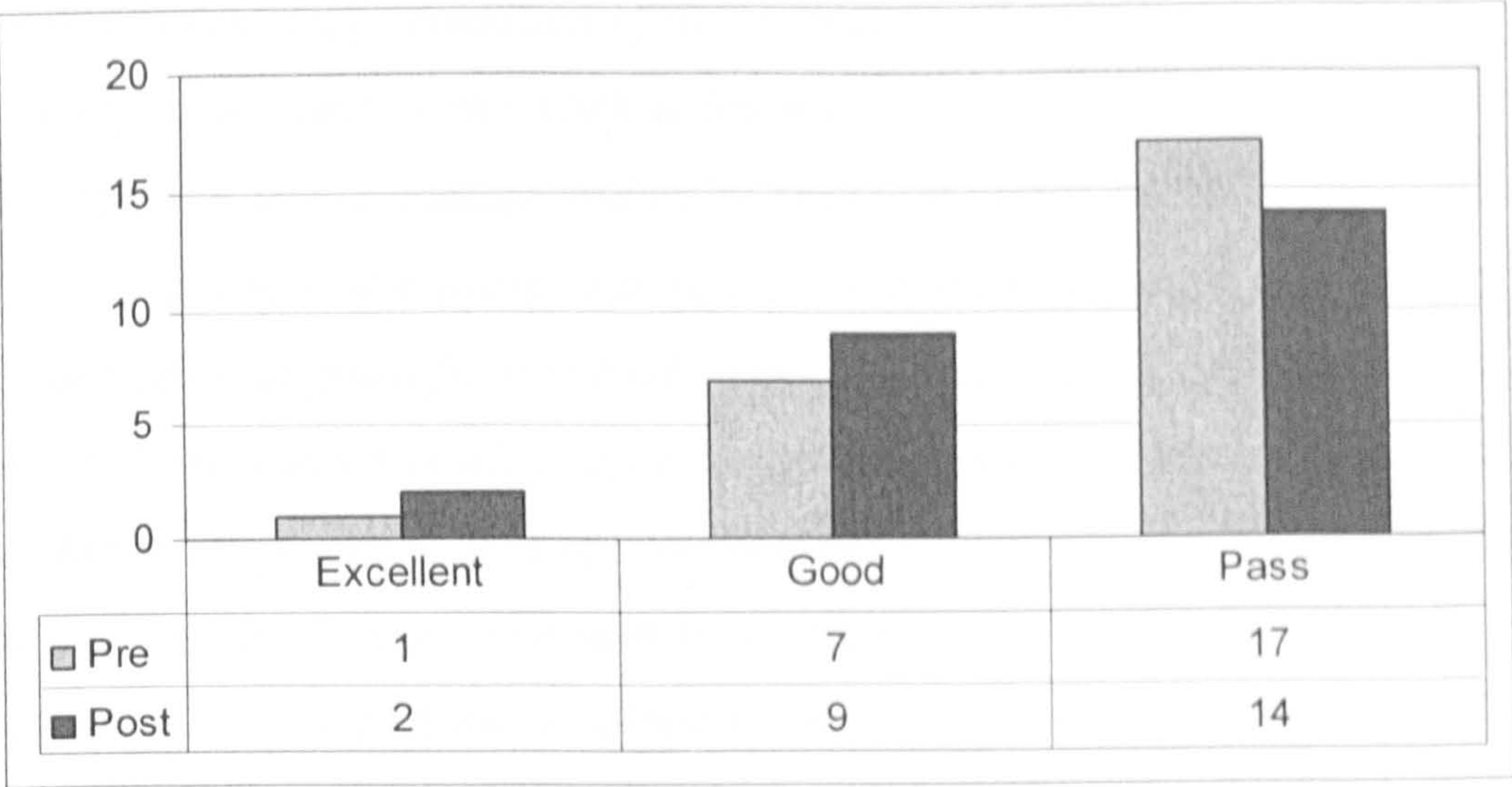
من خلف الكيس، ولكننا نرى مسلوقتها (صورة ظلها). إذا يدرك الشيء إدراكاً كلامياً، ويتلاشى دونما أن يخلف أي انطباع؛ حتى أن ماهيته تنسى كلياً...

والحياة نظنها لا شيء. التعود يلتهم العمل، والملابس، والأثاث، والزوجة حياة، والخوف من الحرب... الفن موجود كي يكتشف الإنسان الإحساس بالحياة. وهو موجود كي يستطيع المرء أن يحس بالأشياء، وكي يجعل الحجر متحجراً. الهدف من الفن أن التخلي عن الأحساس بالأشياء كما يدركها الإنسان حسياً وليس كما هي معروفة. وتكنيك الفن هو أن يجعل الأشياء "غير مألوفة"، وأن يجعل الأشكال صعبة، وأن يزيد صعوبة وطول الإدراك الحسي بسبب أن عملية الإدراك الحسي هي ... نهاية بحد ذاتها وأنه لا بد من إطالتها. الفن هو طريقة لاكتشاف فنية الشيء، بينما الشيء نفسه غير مهم.

Remarks on the second rendering:

- 'لو' in Arabic introduces hypothetical conditional clauses such as 'I wish..., or if only...' which makes it unfit to render 'If we start to examine...', while 'إذا' introduces a nominal clause indicating 'when, if or whenever' which makes it a more suitable equivalent.
- The second sentence in the last paragraph 'Habitualisation devours works, clothes, furniture, one's wife, and the fear of war...' is rather odd as it combines material objects such as 'work, clothes, furniture' and human beings, namely 'one's wife', and sensations like 'the fear of war'. The Arabic language (in our view) would rather have these three different categories separated. Hence the use of some 'separating' tools such as the repetition of the verb 'يلتهم' after 'كما' would have been appreciated.

All participating students' pre-theory versus post-theory performance table, and bar graph representation.



Text VII: The middle (p. 58) (exercises 10)

“The middle of the stage consisted of flat boards; by the sides stood painted pictures representing trees, and at the back a linen cloth was stretched down to the floor boards. Maidens in red bodices and white skirts sat on the middle of the stage. One, very fat, in a white silk dress, sat apart on a narrow bench to which a green pasteboard box was glued from behind. They were all singing something. When they had finished, the maiden in white approached the prompter’s box. A man in silk with tight fitting pants on his fat legs approached her with a plume and began to sing and spread his arms in dismay. The man in the tight pants finished his song alone; then the girl sang. After that both remained silent as the music resounded; and the man, obviously waiting to begin singing his part with her again, began to run his fingers over the hand of the girl in the white dress. They finished their song together, and everyone in the theatre began to clap and shout. But the men and women on stage, who represented lovers, started to bow, smiling and raising their hands.

This text is an extract from “War and Peace”, in which Leo Tolstoy uses the technique of defamiliarisation by withholding the familiar term ‘theatre’ and pretending that it does not exist. He does this by suggesting a “perspective of someone who has not experienced a theatre before, and who does not know what is going on.” (Fowler 1996: 58). This technique is known as ‘undercoding’ or ‘underlexicalisation’.

There is a number of examples about defamiliarisation in the text that need special attention: - the use of the passive

consisted

was stretched

- The sentence: ‘One, very fat’ in white silk dress, sat apart...’ requires attention as well, for there is so much going on in it. First of all there is ellipsis. After the initial word the word ‘maiden’, then there are two parentheses, the first of which ‘very fat’ is a reduced relative clause followed by a prepositional one ‘in a white silk dress’

where the preposition 'in' could be tricky as it is neither temporal nor special, indicating 'the very fat maiden was wearing a white...'. As such the "normal" or rather the classic grammatical structure; the subject verb object (SVO) structure, of the sentence is rather odd as the two parentheses, rather intrudingly, separate between the 'subject' "One" and the 'verb' "sat".

- The whole text is a defamiliarising experience as the author describes a theatre scene.
- The use of the word 'something' in the sentence 'They were all singing something' is another instance where the author chooses to add estranging elements to the text, otherwise the sentence could have been complete without it.

A randomly selected pre-theory rendering. Observations and TAPs.

المسرح الأوسط كان يتألف من ألواح منبسطة. وعلى الجوانب كانت هناك صور تمثل شجرات، وفي الخلف كان قماش من الكتان يصل إلى الألواح الأرضية. صبايا يلبسن قمصاناً حمراء وتتورات بيضاء كن يجلسن في وسط المسرح. واحدة سميكة في ثوب حريري أبيض، كانت تجلس وحدها على بنك رفيع كان ملصوقة عليه من الخلف علبة ورق مقوى خضراء. كن جميعاً يغنين شيئاً. وعندما فرغن إقتربت الصبية التي ترتدي الثوب الأبيض من نافذة الملقن. ورجل يلبس سروالاً حريراً على قياس رجله الثخينتين اقترب منها بريشة وبدء يغني وفتح ذراعيه برعب. الرجل الذي يلبس البنطلون الضيق انتهى من أغنيته وحده، ومن ثم غنت البنت. وبعدها بقي كلاهما صامتان فيما الموسيقى بقيت تدوي، والرجل وكان من الواضح أنه كان ينتظر ليبدأ بغناء دوره معها من جديد، بدأ يمرر أصابعه على يد الفتاة التي تلبس الثوب الأبيض. أنهيا أغنيتهما معاً. وبدأ كل من في المسرح يصفقون ويصرخون. ولكن الرجال والنساء الذين كانوا على المسرح الذين كانوا يمثلون أدوار العاشقين بدأوا بالانحناء والابتسام ورفع أيديهم.

- This rendering is plagued with mismatches:

The very start is a mismatch, for while the text is 'The middle of the stage', the Arabic is 'المسرح الأوسط كان يتألف من ألواح', which wrongfully hints there were several stages.

Another mismatch is in the rendering of 'painted pictures' where the Arabic 'هناك' reflects 'pictures leaving out the notion that these were 'painted' as opposed to 'photographed' which again could be seen to be misleading.

The rendering was tackled at 'word for word' level and thus betrays the translator's lack of experience:

Nominal structures are used through out, which makes the rendering seem very English in style and structure.

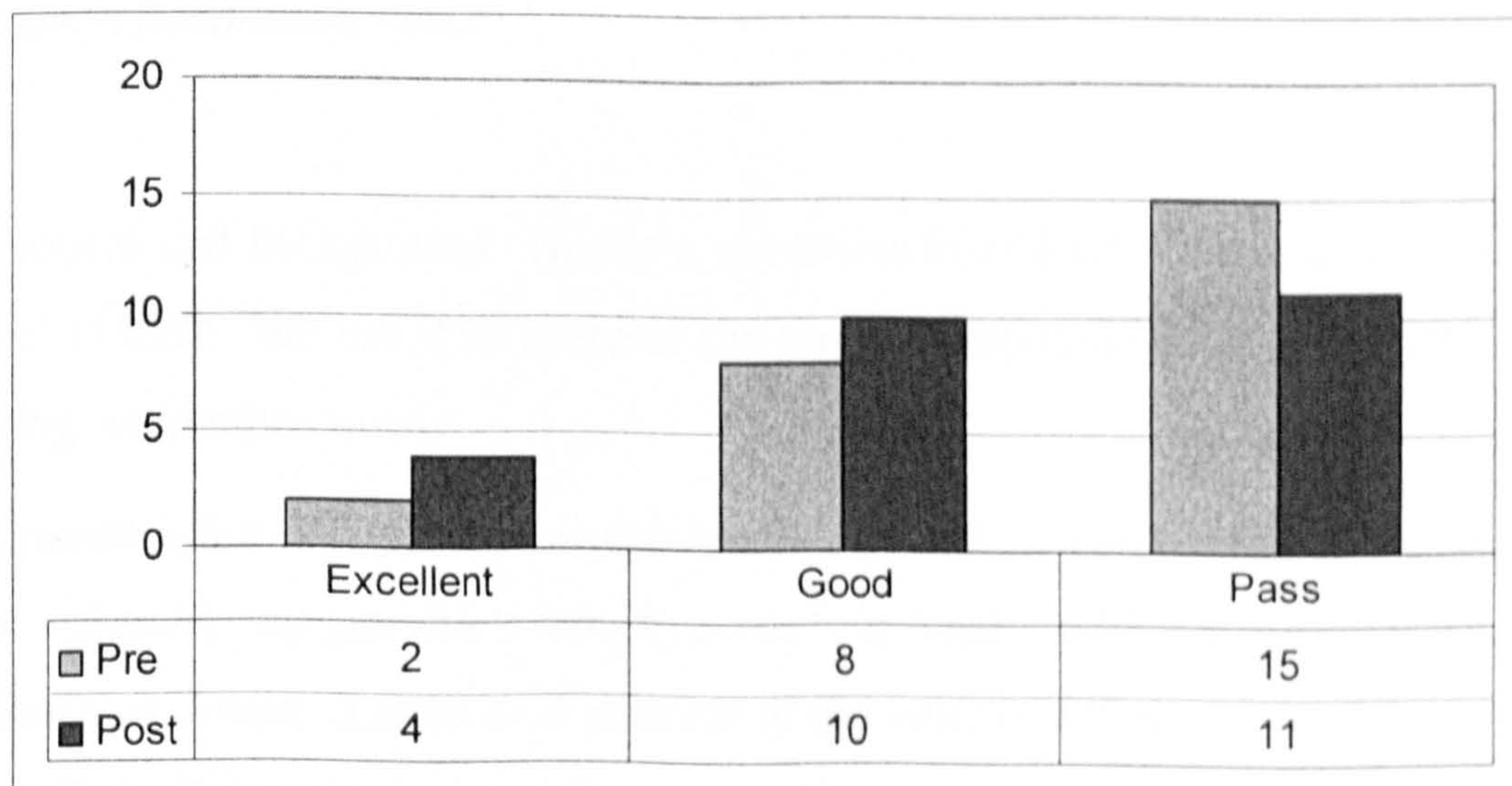
Model translation (as suggested by researcher)

تكون وسط المسرح من ألواح منبسطة. وعلى جوانبه كانت ثمة رسومات شجر، وأما في الخلف فتدلى ستار قماش من الكتان يتدلى ليصل إلى الألواح الأرضية. وفي وسط المسرح جلست صبايا يرتدين قمصاناً حمراء وتنانير بيضاء. بينما جلست أخرى سميكة بمفرها على مقعد رفيع وقد لبست ثوباً حريراً أبيض، وألصقت على خلفية المقعد علبة خضراء من الورق المقوى. كن جميعاً يغنين شيئاً. وعندما فرغن إقتربت الصبية ذات الثوب الأبيض من نافذة الملحن. دنى منها ورجل يلبس سروالاً حريراً يجسد رجله الثخينتين حاملاً ريشة وأخذ يغني فاتحاً ذراعيه كما اليأس. وعندما فرغ الرجل ذي السروال الضيق مما كان يغني على انفراد، أخذت الفتاة تغني. ومن ثم صمت كلاهما، فيما تابعت الموسيقى مدوية، أما الرجل الذي بدى واضحاً أنه كان ينتظر أن يبدأ بغناء دوره معها من جديد، بدأ يمرر أصابعه على يد الفتاة التي تلبس الثوب الأبيض. أديا معاً خاتمة الأغنية. ومن ثم أخذ كل من في المسرح يصفقون ويتعالى تشجيعهم. أما الرجال والنساء الذين كانوا على المسرح الذين يمثلون أدوار العاشقين فبدأوا بالانحناء والابتسام ورفع أيديهم.

The Post-theory rendering of the same student and observations and TAPs.

وسط المسرح كان يتألف من ألواح منبسطة. وعلى الجوانب كانت هناك صور تمثل شجرات، وفي الخلف كان قماش من الكتان يصل إلى الألواح الأرضية. صبايا يلبسن قمصاناً حمراء وتتورات بيضاء كن يجلسن في وسط المسرح. واحدة سمينية في ثوب حريري أبيض، كانت تجلس وحدها على بنك رفيع كان ملصوقة عليه من الخلف علبة ورق مقوى خضراء. كن جميعاً يغنين شيئاً. وعندما فرغن إقتربت الصبية التي ترتدي الثوب الأبيض من نافذة الملحن. ورجل يلبس بنطلون حرير على قياس رجليه الثخينتين اقترب منها بريشة وبدء يغني وفتح ذراعيه برعب. الرجل الذي يلبس البنطلون الضيق انتهى من أغنيته وحده، ومن ثم غنت البنت. وبعدها بقي كلاهما صامتان فيما الموسيقى بقيت تدوي، والرجل وكان من الواضح أنه كان ينتظر ليبدأ بغناء دوره معها من جديد، بدأ يمرر أصابعه على يد الفتاة التي تلبس الثوب الأبيض. أنهايا أغنيتهما معاً. وبدأ كل من في المسرح يصفقون ويصرخون. ولكن الرجال والنساء الذين كانوا على المسرح الذين كانوا يمثلون أدوار العاشقين بدأوا بالانحناء والابتسام ورفع أيديهم.

All participating students' pre-theory versus post-theory performance table, and bar graph representation.



Phase Two:

Text VIII: (p. 72) (exercise 11)

"1. Call me Jonah. 2. My parents did, or nearly did. 3. They called me John.

4. Jonah-John- if I had been a Sam, I would have been a Jonah still- not because I have been unlucky for others, but because somebody or something has compelled me to be certain places at certain times, without fail. 5. Conveyances and motives, both conventional and bizarre, have been provided. 6. And according to plan, at each appointed second, at each appointed place this Jonah was there.

7. Listen:

8. When I was a younger man – two wives ago, 250,000 cigarettes ago, 3,000 quarts of booze ago...

9. When I was a much younger man, I began to collect material for a book to be called The Day the World Ended.

10. The book was to be factual.

11. The book was to be an account of what important Americans had done on the day when the first atomic bomb was dropped on Hiroshima, Japan.

12. It was to be a Christian book. 13. I was a Christian then.

14. I am a Bokononist now."

Text source and background: This is a quotation from Kurt Vonnegut's novel 'Cat's Cradle' (1963). We use it to exercise the idea of proposition, i.e. an abstract unit of meaning, or in other words

'is a combination of a word or words which refer to, or could refer to entities in the world ('Jonah', 'my parents', 'conveyances', 'a book') with a word or words which predicate an action, a state or a process of the entities referred to ('call', 'unlucky', 'compelled. The referring words are usually nouns; the predicating words usually verbs or adjectives,')(Fowler, 1996: 73).

This structure of reference + predicate though, tends to be true in simple and short sentences. On the other hand many sentences express more than one proposition, and as such several propositions are compressed in them.

- The first seven sentences of the quotation are commands, while the others are assertions, such as '*I was a Christian then.*', or representatives such as '*When I was a younger man – two wives ago, 250,000 cigarettes ago, 3,000 quarts of booze ago...*'
- The first sentence '*Call me Jonah*' challenges the readers in that it had a religious hint, i.e. the story of the prophet Jonah or Younus, and another to '*Moby Dick*' of Melville (1851).
- Another challenge for the trainees is to suss out the religious references in the names and in the idea of Jonah being 'unlucky' in a reference to the prophet Younus being there where the whale was and ending in its stomach.
- The story, like any other is constructed of a series of fictional propositions, but it does so through the use of an intricate time scheme, while in the mean time it does not express any spatial element.
- The word '*Bokononist*' in "*I was a Christian then. I am a Bokononist now*" is an example of what is termed '*السهل الممتنع*' in Arabic, meaning 'what appears to be dead easy, though in fact is very difficult. The text indicates that the word '*Bokononist*' is a name of a religion and the capital letter is a helping bonus. The trainee then would embark on a research to see whose religion it was, forgetting that they are translating fiction.
- The expression '*two wives ago, 250,000 cigarettes ago, 3,000 quarts of booze ago...*' poses a real challenge to Arab translator and would be far fetched to translate at the word level. Most probably it would need to be paraphrased rather than translated.

سموني جونا. هكذا سمياني أبواي أو كادا أن يسمياني هكذا. فقد سمياني جون.
سموني جونا - جون - فإني حتى لو كنت سام فساكون جونا - ليس لأنني غير محظوظ من الآخرين،
ولكن شخصاً ما أو شيئاً ما دفعني أن أكون في أمكنة ما في ساعات ما بدون رسوب. ***** . وحسب
الخطئة وفي كل ثانية محددة، وفي كل مكان معين كان جونا هذا موجود هناك.
إسمع.

عندما كنت رجلاً أصغر سناً - قبل زوجتين، قبل 250000 سيجارة، قبل 3000 رבעية مشروب...
عندما كنت رجلاً أصغر كثيراً، بدأت أجمع مواد لكتاب سأسميه "يوم انتهى العالم".
كان الكتاب سيكون حقائقاً.
كان الكتاب سيكون رواية عن ما فعله الأمريكان يوم القيت القنبلة الذرية على هيورشيما، اليابان.
كان الكتاب سيكون كتاباً مسيحياً. أنا كنت مسيحياً حينها.
أنا الآن بوكونونياً.

- The rendering of 'not because I have been unlucky for others' as ' ليس لأنني غير محظوظ من الآخرين' is rather shaky and fails the meaning in English.
- Again the rendering of 'without fail' as 'بدون رسوب' is rather clumsy and depicts poor understanding of the English expression and is a word for word translation.
- The English use of: a comma b comma c and d, is not accepted in Arabic where using 'و' the equivalent of 'and' between all elements mentioned. This is a common mistake nowadays seen at all levels. The example in the above rendering is that of 'When I was a younger man – two wives ago, 250,000 cigarettes ago, 3,000 quarts of booze ago...

- The trainee has committed a fatal mistake in leaving out sentence '5' because they failed to find an equivalent which expresses the idea in the TL. Our position in such an instance is no matter what you do, do not omit things.
- The structure 'كان الكتاب سيكون حقائقاً' in 'كان... سيكون' and the following utterances is anything but Arabic.

Model translation (as suggested by researcher)

سموني جوناه. هذا ما فعل أبواي، أو قل هذا ما كادا أن يفعلوا، إذ سمياني جون.
 سموني ما شنتم جوناه أو جون. فإنه حتى لو كان اسمي فعلاً سام، فسأظل جوناه – ليس لأن الآخرين يرون أن هذا الاسم يجلب الحظ السيء، ولكن لأن شخصاً ما أو شيئاً ما دفعني مرة تلو المرة أن أتواجد أماكن معينة في أوقات معينة. تنقلات ودوافع، جمعت بين المعتاد والغريب. وحسب الخطة المرسومة لكل ثانية محددة فيها، وفي كل مكان معين كان جوناه هذا موجود هناك.
 إسمع.

عندما كنت رجل أصغر سناً – قبل زوجتين، قبل 250000 سيارة، قبل 3000 رבעية مشروب...
 عندما كنت رجلاً أصغر كثيراً مما أنا عليه حالياً، بدأت أجمع مواد لكتاب عزمت على تسميته 'يوم انتهى العالم'.

كنت سأبنيه على الحقائق.
 حتمت أن يكون رواية لما فعله الأمريكيان يوم القيت القنبلة الذرية على هرُشِما، في اليابان.
 حتمت أن يكون عن المسيحية. كنت أنا مسيحياً حينها.
 أنا حالياً بوكورونياً.¹⁰

The Post-theory rendering of the same student and observations and TAPs.

سموني جوناه. هكذا سمياني أبواي، أو هكذا كادا أن يسمياني. فقد سمياني جون.

¹⁰ - دين افتراضي ذكره الكاتب كورت فونجوت

سموني جونا - جون - فإنني حتى لو كنت سام فساكون جونا - ليس لأنني غير محظوظ من الآخرين، ولكن شخصاً ما أو شيئاً ما دفعني أن أكون في أمكنة ما في ساعات ما بدون رسوب.*****. وحسب الخطة وفي كل ثانية محددة، وفي كل مكان معين كان جونا هذا موجود هناك

إسمع.

عندما كنت رجل أصغر سناً - قبل زوجتين، قبل 250000 سيارة، قبل 3000 ربعية مشروب... عندما كنت رجلاً أصغر كثيراً، بدأت أجمع مواد لكتاب سأسميه "يوم انتهى العالم".

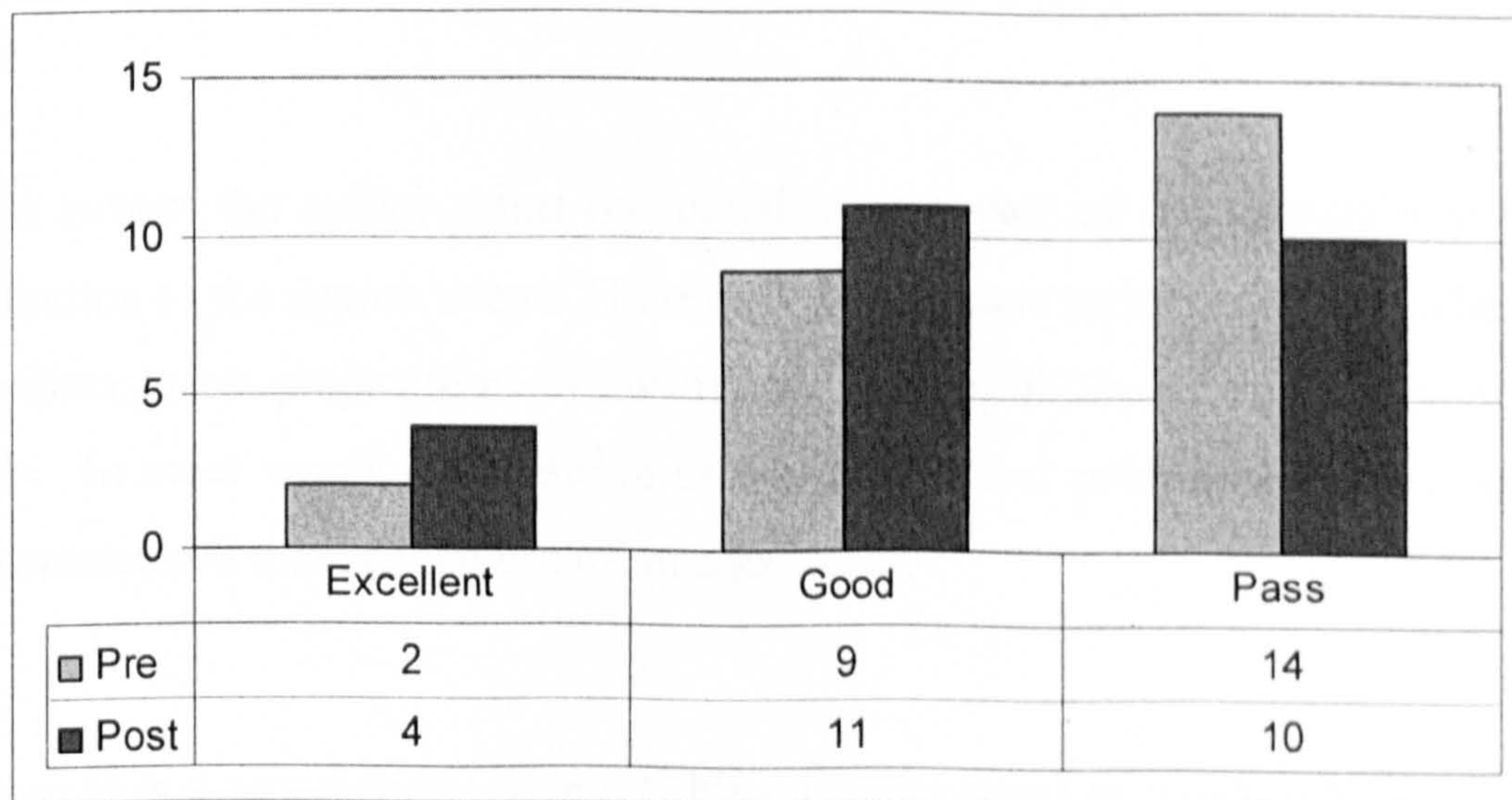
كان الكتاب سيكون حقائقاً.

كان الكتاب سيكون رواية عن ما فعله الأمريكان يوم القيت القنبلة الذرية على هيورشيما، اليابان.

كان الكتاب سيكون كتاباً مسيحياً. أنا كنت مسيحياً حينها.

أنا الآن بوكونياً.

All participating students' pre-theory versus post-theory performance table, and bar graph representation.



Text IX: (exercise 12)

'Something Happened' (1974) by **Joseph Heller** (Fowler 78)

"Maybe it was the day I came home unexpectedly with a fever and a sore throat and caught my father in bed with my mother that left me with my fear of doors, my fear of opening doors and my suspicion of closed ones. Or maybe it was the knowledge that ... Or the day my father died ... Or maybe it was the realization ... Or maybe the day I did open another door and saw my big sister standing naked ..."

This text is used to examine how translation can cope with modality when employed and foregrounded as an interpersonal feature. The extract in hand is the opening scene of a novel. It is foregrounded with doubtfulness and uncertainty. The subject of discourse is the narrator himself, thus he uses the first person singular pronoun 'I'. He reflects on the origin of his fears of closed doors. Although the narrator is not a real person, he uses direct spatio-temporal elements to take the reader into an early phase of his life. Modals throughout the scene are used to consecrate the point of view the author.

In this extract the author relies on modality as a part of the speaker's individual contribution to the speech event. He resorts to it to pass various kinds of judgements, and expresses his propositions of uncertainty and possibility by using explicit modal signals. In other words the presence of the speaker and point of view in this extract are characterised through the use of modals.

(A thought is a proposition, i.e. a combination of a word or words which refer to, or could refer to, entities in the world with a word or words which predicate an action, a state or a process of the entities.) Fowler p 73)

The initial 'maybe' here is an explicit signal of modal judgement in the speech event. This gives the reader an idea about the character of the narrator who in this case is not the author. It sets the scene about the point of view towards the subject-matter. The narrator is uncertain of everything. The significance of uncontinued utterances adds

to the uncertainty of the narrator. Added to this is the repeated sentence starters ‘Or maybe’

The first person subject pronoun ‘I’ establishes that the speaker is the subject of the discourse. Then the first person possessive pronoun ‘my’ is used extensively, in ‘*my father*’, ‘*my mother*’, ‘*my fear*’, ‘*my suspicion*’, and ‘*my big sister*’. This use of the first person subject and possessive pronoun establish that the speaker ‘narrator’ is the subject of the discourse

In this extract both the space and time elements rather explicitly oriented. As for the space element, although there are two incidents, they both have occurred in the narrator’s family house. Both incidents would have happened in the childhood of the narrator. He uses these two incidents to reflect on the possible origins of his fear of closed doors. The repetition of what seems to be the major element of the story ‘door’ is significant: “*my fear of doors*”, “*my fear of opening doors*” and “*the day when I did open another door and...*”

The text alternates ideas between factual actions and abstract concepts:

Factual action	Abstract concept
‘the day I came home...’	‘the knowledge that...’
‘the day my father died’	‘the realization that’
‘the day I opened’	

A randomly selected pre-theory rendering

شيء ما حدث (1974)

قد يكون هو ذلك اليوم الذي عدت فيه للبيت بشكل غير متوقع لإنني أعاني من الحمى ومن ألم في حلقي، ففوجئت برؤية أبي في الفراش مع أمي التي خلقت في نفسي الخوف من الأبواب، الخوف من فتحها والشك

مما يوجد وراء الأبواب المغلقة. وربما السبب معرفة أن... أو يوم موت أبي... أو ربما الحقيقة أنني لاحظت... أو في اليوم الذي قمت فيه بفتح باب آخر لأجد أختي الكبيرة واقفة عارية...

Observations:

- The expression 'بشكل...' to say the least is a sign of language interference in Arabic.

It depicts weakness of expression. An acceptable expression would be 'على غير عادة' or 'على غير ما يتوقع'. From within my experience in training translators, many are those who go for 'ready-made expressions' although they might very well be of those expressions that are referred to in Arabic as 'أخطاء شائعة'. It is very easy to fall for those 'linguistically unsound expressions' simply because they are used quite often.

- Although the expression 'in bed with' in the English language is very well established, its literal equivalent 'في الفراش مع' in Arabic is not quite so. Arabic in this matter gives lead to the male, or makes the male the active partner, as the expression goes as 'يُجامع زوجته الرجل', while the English the expression 'they make love' does not suggested any leading party. Hence translating the English expression literally 'أبي مع أمي في الفراش' risks not delivering the act of love making, which is the core of the meaning in the extract.

- The rendering of "... the day I did open another door..." which goes as 'أو ربما في' fails to show the emphatic 'did' which reflects the narrator's going against his inexplicit vow not to open closed doors.

In 'لأجد' the letter 'ل' expresses reason which suggests that the English says 'to find my big sister standing ...', while in fact it says it says '... and saw...'.

Here I have tried to pick on minute details the student did not seem to have paid attention to. This takes me to mention that, students and professional translators alike do not seem to pick up fine details when working under any sort of pressure.

The extract in hand fools the untrained eye as being straightforward and that it does not hide real difficulties, while in fact it requires much concentration.

- The Arabic language does not have auxiliary modals. Thus, such things as ability, possibility, certainty, desirability and the like are expressed in a totally different way. This makes translating such an extract which uses modality as its core, very difficult. Having said this, it does not mean that the Arabic language is not capable of expressing these ideas.

Model translation (as suggested by researcher)

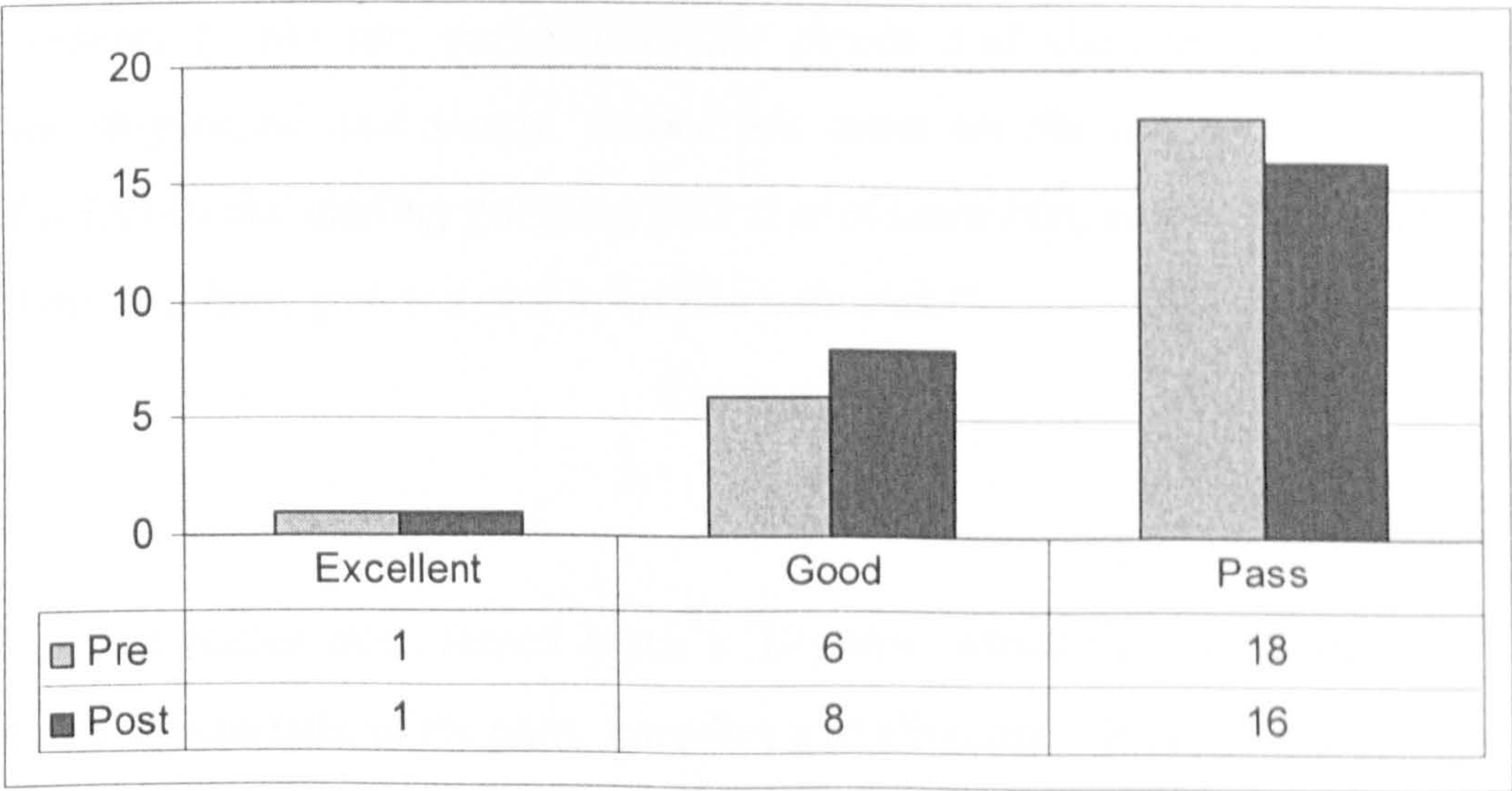
لا بد أن شيء ما قد حدث!

قد يكون يوم عدت إلى البيت، على غير عادتي، إثر ما أصابني من الحمى ومن ألم في حلقي وفوجئت بوالدي في وضع حميمي في الفراش مع والدتي قد خلف لدي خوفا من الأبواب، وخوفي من فتحها، وشكي من كل مغلق منها. أو لربما كان معرفة أن... أو يوم توفي والدي... أو إدراك أن... أو لربما يوم قمت بما لا أربح ففتحت بابا آخر ورأيت أختي الكبيرة تقف عارية...

شيء ما حدث (1974)

ربما كان يوم رجعت إلى البيت دون توقع أحد بسبب ما أصابني من الحمى ومن ألم في حلقي، فإذا بي أرى والدي في الفراش، قد خلف في نفسي الخوف من الأبواب، والخوف من فتحها والشك مما وراء إي باب مغلق. ولربما كان بسبب معرفة أن... أو ربما كان السبب يوم وفاة والدي... أو قد يكون لإنني لاحظت... أو يوم فتحت بابا لإجد شقيقتي الكبيرة تقف عارية تماما...

All participating students' pre-theory versus post-theory performance table, and bar graph representation.



Text X: Stately, plump (exercises 13)

"Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressinggown, ungirdled, was sustained gently behind him by the mild morning air. He held the bowl aloft and intoned:

-Introibo ad altare Dei.¹¹

Halted, he peered down the dark winding stairs and called up coarsely:

-Come up, Kinch. Come up, you fearful jesuit.

Solemnly he came forward and mounted the round gunrest. He faced about and blessed gravely thrice the tower, the surrounding country and the awakening mountains. Then, catching sight of Stephen Dedalus, he bent towards him and made rapid crosses in the air, gurgling in his throat and shaking his head. Stephen Dedalus, displeased and sleepy, leaned his arms on the top of the staircase and looked coldly at the shaking gurgling face that blessed him, equine in its length and at the untensured hair, grained and hued like pale oak."

- This extract comes from James Joyce's 'Ulysses' which first appeared in 1922. Its style is characteristic of its puns, parodies and allusions. It falls within the 100 best novels in English of the 20th century. We use this extract from it to face the trainees with lexical collocations as well as lexical reiteration.
- The text touches upon practices in Catholicism, making it a challenge to our trainees who are a majority of Muslims. These trainees could not even tell the names of the different Churches, let alone that the language of the ST is English and has to be translated into Arabic.

¹¹ Latin for "I will go forth unto the Altar of God". This small prayer is said as the Priest prepares to say the Traditional Latin Mass. ...

- Examples of the Christian effect in the text include:
 - the razor and the mirror were crossed,
 - the dressinggown being girdled or otherwise,
 - the significance of holding the bowl high the way a priest holds the Holy Communion wine as he approaches the alter to start mass.
 - intoning in Latin,
 - then calling Kinch a fearful jesuit (which the author markedly wrote Jesuit with a small letter) as though hinting at some hidden agenda,
 - the act of blessing thrice,
 - and the hair without tonsuring¹².
- Buck Mulligan imitates a Mass. Those who are familiar with the Roman Catholic Church terminology can see the obvious mock ceremony.
- Lexical collocations used to serve the purpose include the following: crossed, ungirdled, intoned, jesuit, blessed, gravely, crosses, blessed and untonsured.
- Lexical items which are compatible with a religious context: stately, solemnly and mounted.
- Meanwhile the author uses lexical items which clash with a religious ceremony, and thus defamiliarise the reader with what is what is taking place. These include the following:
 - 'rapid' in '... he bent towards him and made rapid crosses'. Nothing in real masses is performed rapidly.
 - The act of 'gurgling' in the throat, and 'shaking' the head could be seen as though toddler is trying to express joy, and the equivalent in Arabic 'مكاشاة'.
 - With the extract in hand the trainees are faced with a challenge, because unlike the English language, Arabic does not allow for an 'adverb' or 'حال' to head a sentence.

¹² The act of shaving the head or part of the head, especially as a preliminary to becoming a priest or a member of a monastic order

The first sentence does not only start with an adverbial parenthesis 'Stately', but it is followed by a modified proper noun, 'plump Buck Mulligan'

A randomly selected pre-theory rendering.

بعظمة، بك ملجن السمين أتى من أعلى الدرجات، وببيده طاساً فيه رغبة للحلاقة وفوقه مرآة وموسى حلاقة مصلبان. وتتدلى خلفه عباءة بغير حزام وتحملها خلفه بهدوء نسيمات الصباح الرقيقة. كان يحمل الطاس عالياً وكان يدندن.

وقف، وأخذ يحملق إلى الدرج المتعرج من أسفله، ونادى بفضاطة: إصعد يا كنش. إصعد أيها اليسوعي الخواف. إصعد يا يسوعي يا جبان. تقدم بتؤدة وصعد على المكان المستدير الذي يوضع فيه المدفع، وأخذ ينظر حوله ثم عمل إشارة الصليب ثلاثة مرات بجدية، على البرج وعلى البلد وعلى الجبال التي نهضت. وعندما أبصر ستيفن ديكس، انحنى نحوه وعمل إشارة الصليب في الهواء باتجاهه بسرعة، وبدى صوته وكان الكلمات ترغرغ في حلقه، وأخذ يهز رأسه. استند ستيفن ديكس بيده على أعلى الدرجات وهو منزعج ويكاد يغلبه النعاس،. إتكا ستيفن ديكس على أعلى الدرجات وقد بدى عليه الإنزعاج وغلبه النعاس، ونظر ببرود إلى ذلك الوجه المستطيل استطالة وجوه الخيل الذي يهتز مترغرغاً وهو يباركه، وإلى شعره غير المحلق كما الكهنة والممشح بلون البلوط الباهت والملتوي على بعضه كالبنور.

Analytical comments:

- The last sentence in the first paragraph suffers from the unnecessary repletion of the verb 'كان'. This could have been: 'كان يحمل الكاس عالياً ويترنم'
- The choice of the verb 'يترنم' as an equivalent for 'intoned' exposes the trainees' failing to recognise the religious element in the picture the author is drawing.
- Copying the English structure in starting a sentence with a modifier in saying 'متوقفاً،' could not be said to be good Arabic and smells of inexperience.

- Rendering the adverb 'solemnly' as 'بجدية' again fails the religious context.

Model translation (as suggested by researcher)

بهيبة وعظمة أتى من أعلى الدرجات بك ملجن الممتليء الجسم، حاملاً طاساً فيه صابون حلقة تعلوه مرآة وموسى حلقة وقد وضعاً على هيئة صليب. وكانت عباءته تتدلى من خلفه إذ لم تك مشدودة بحزام، وأخذت ترفلها بوداعة من خلفه نسمات الصباح الرقيقة. حمل الطاس عالياً وأخذ يرتل بكلمات من صلاة باللاتينية:

Introibo ad altare Dei

استوقفه شيء ما، فأخذ يتفحص الدرج المتعرج أسفله، ونادى بصوت أجش: إصعد يا كنش. إصعد أيها اليسوعي الخائف. تقدم بتؤدة واعتلى مسند المدفع المستدير، وأخذ ينظر يمنة ويسرة ثم صلباً بخشوع ثلاثاً، باتجاه البرج مرة وأخرى باتجاه الريف من حوله وثالثة باتجاه الجبال وقد استيقظت من توها. وعندما أبصر ستيفن بدكس، انحنى نحوه وصلباً في الهواء باتجاهه بعجلة هازاً رأسه، وتقرقرت الكلمات بفيه. إنكأ ستيفن بدكس على أعلى الدرجات، وقد بدى عليه الإنزعاج وغلبه النعاس، ونظر ببرود إلى ذلك الوجه المستطيل استطالة وجوه الخيل المهتز المتقرقر بالكلمات إذ يباركه، ومن ثم إلى شعره غير المخلق كما الكهنة والممشح بلون السنديان الباهت والملتوي على بعضه كحبات البذور.

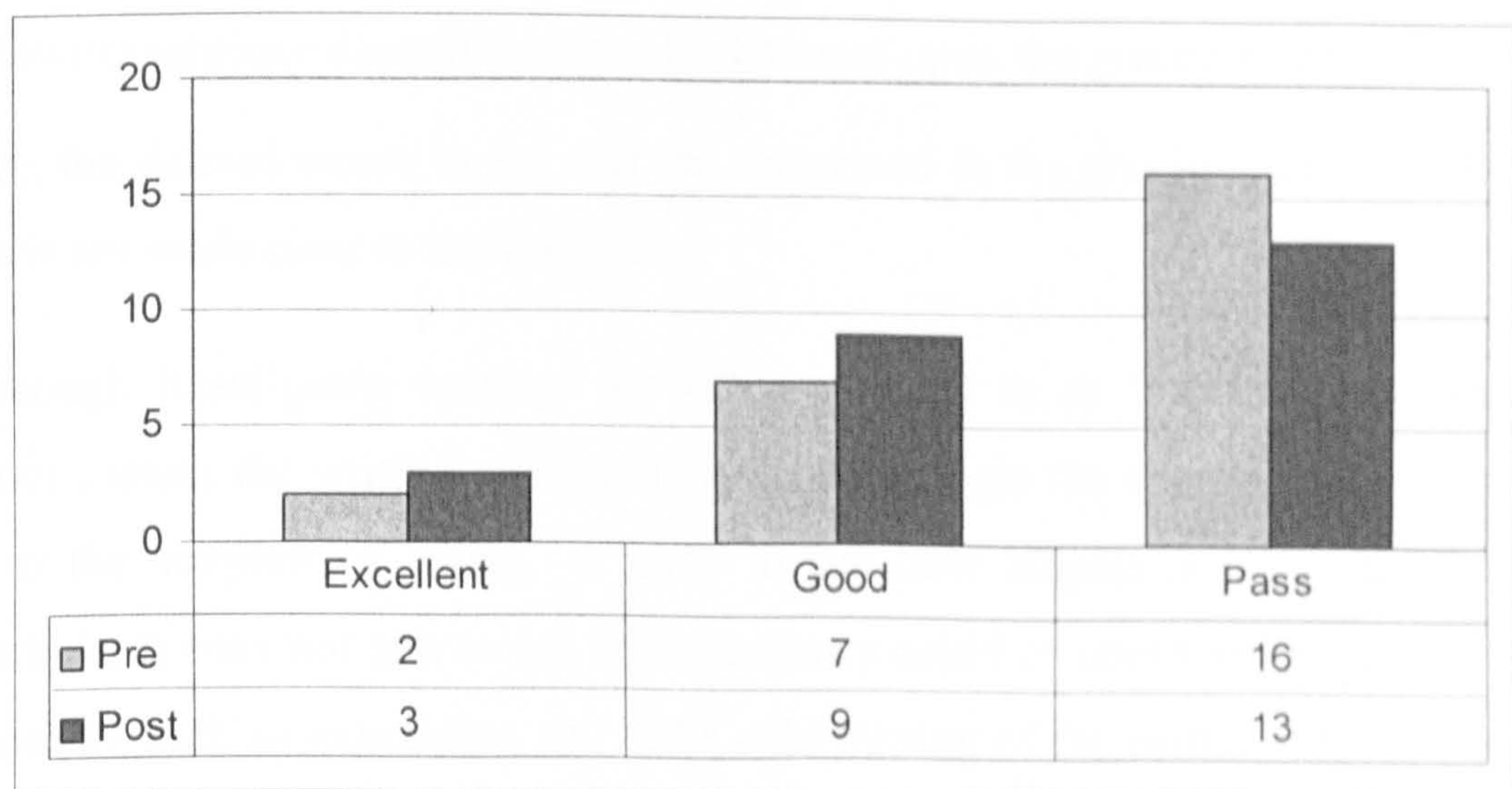
The Post-theory rendering of the same student and observations and TAPs.

بعظمة، بك ملجن الممتليء الجسم أتى من أعلى الدرج، يحمل طاساً فيه صابون حلقة وفوقه مرآة وموسى حلقة موضوعان كالصليب. وتدلت خلفه عباءة بغير حزام يحملها خلفه نسمات الصباح الرقيقة بهدوء. وكان يحمل الطاس عالياً، وكان يترنم بكلمات لاتينية.

متوقفاً، أخذ يتفحص الدرج المتعرج أسفله، ونادى بصوت خشن: إصعد يا كنش. إصعد أيها اليسوعي الخواف. تقدم بتمهل وصعد على مسند المدفع المستدير، وأخذ ينظر عن يمينه وعن شماله ثم عمل إشارة الصليب بجدية ثلاثاً مرة باتجاه البرج وأخرى باتجاه البلد من حوله وثالثة باتجاه الجبال التي صحت من

النوم حالاً. وعندما أبصر ستيفن ددلس، انحنى نحوه وعمل إشارة الصليب في الهواء باتجاهه بسرعة، وبدى صوته وكان الكلمات ترغرغ في حلقه، وأخذ يهز رأسه. إتكا ستيفن ددلس على أعلى الدرجات وهو منزعج ونعسان، ونظر بغير إكتراث إلى ذلك الوجه المستطيل كوجه الحصان الذي كان يهتز وهو يتمم وبياركه، وإلى شعره غير المحلق كما الكهنة والممشح بلون البلوط الباهت والملتوي على بعضه كالبنور.

All participating students' pre-theory versus post-theory performance table, and bar graph representation.



Text XI: He descended (p. 85) (exercise 14)

“He descended upon North Beach like a chapter from the Old Testament. He was the reason birds migrate in the autumn. They have to [migrate in the autumn]. He was the cold turning of the earth; [he was] the bad wind that blows off sugar.”

- This is from Richard Brautigan’s *‘The Shipping of Trout Fishing in America Shorty to Nelson Algren’*, 1967. This is one of Brautigan’s more intensely ambiguous popular traditional novels. It is used as an exercise for ellipsis, which is an important cohesive device. It is the deletion of an element (a word or words) out of a sentence when it is seen not necessary for understanding. This makes the following sentence depend for its completeness upon the preceding one.
- Here, the deleted words in the text are reinserted in the text in square brackets, but this is not made clear to the trainees.
- Although Brautigan’s writings are often referred to as ‘metafictions’, i.e. those fictions about the writing of fiction, for our purposes the exercise here is meant to be at the simplest of levels. It aims to see how ellipsis is to be handled. For example, it does not aim to see if the trainees could or could not make out what is meant by such an expression as ‘...the cold turning of the earth.’ (This is not to say that I claim to understand it myself.)

A randomly selected pre-theory rendering. Observations and TAPs.

نزل على شاطئ الشمال كفصل من فصول العهد القديم. كان سبب هجرة الطيور في الخريف. ينبغي لهم أن يهاجروا في الخريف. كان تحول الأرض البارد؛ كان الريح اللعين الذي يذري السكر.

- North Beach as a name of a known beach in Maryland and names do not translate.
- The trainee has obviously failed to grasp the aim of the exercise, and thus has come up with poor results. The rendering fails to rid the text of the unnecessary repetition.

Model translation (as suggested by researcher)

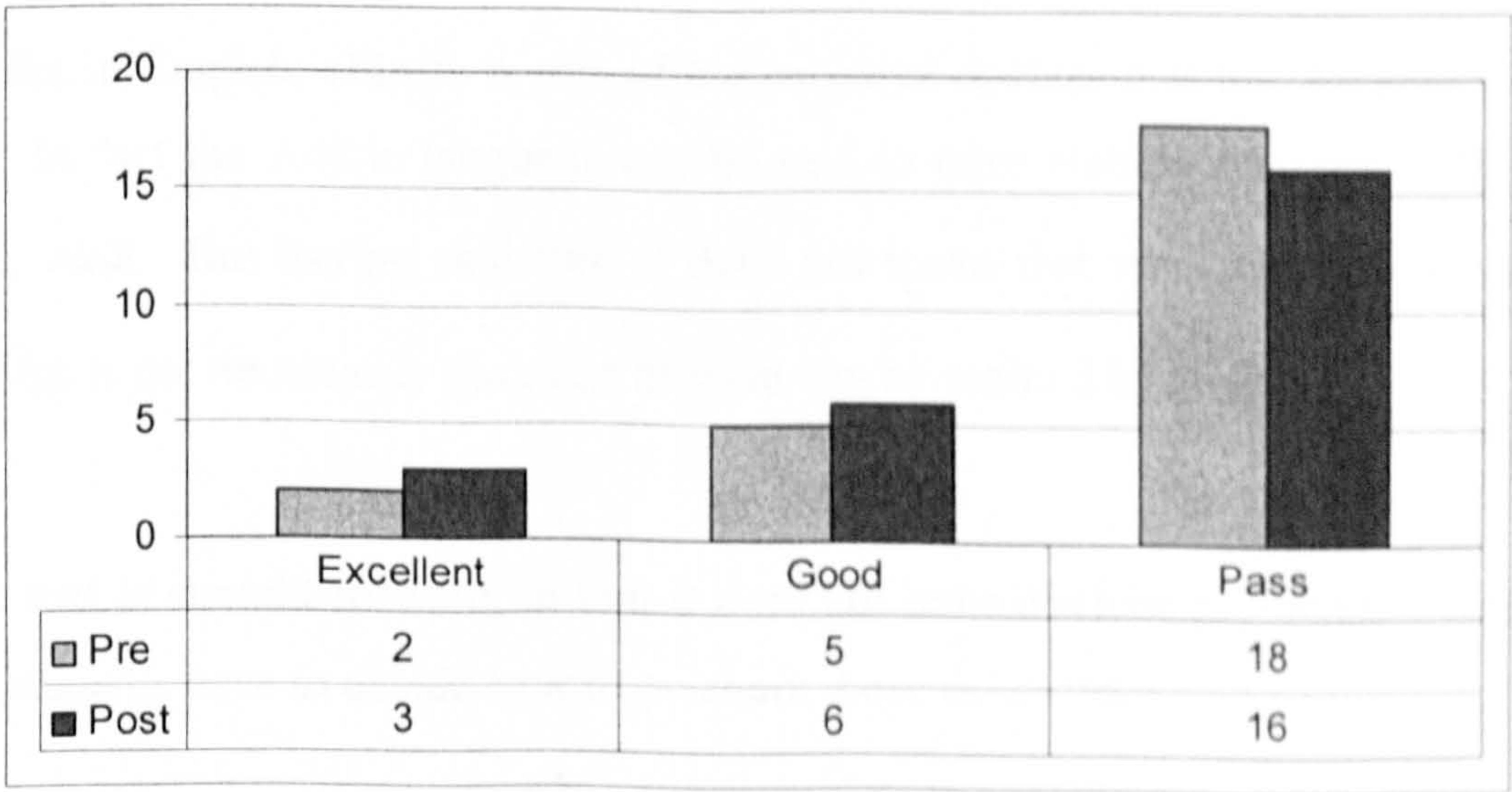
هبط على نورث بيتش كما لو كان فصلاً من فصول العهد القديم. كان سبب هجرة الطيور في الخريف، إذ لا مفر لهم من ذلك. كان قدومه بمثابة تحول الأرض البارد؛ كان الريح الذي يذري السكر.

The Post-theory rendering of the same student and observations and TAPs.

نزل على نورث بيتش كأحد فصول العهد القديم. كان سبب هجرة الطيور في الخريف. ينبغي لهم أن يقوموا بذلك. كان تحول الأرض البارد؛ كان الريح الذي يذري السكر.

- The elementary North Beach idea is dealt with here.
- Arabic could be said to be more tolerant of repetition, and as such repeating 'كان' is rather essential here, for it helps emphasise the symbolic pictures drawn of 'him'.

All participating students' pre-theory versus post-theory performance table, and bar graph representation.



Text XII: (p. 85) (exercise 15)

“‘I know what you want,’ she said.

‘I know what I want,’ he said. ‘What’s the odds?’

‘Well, you’re not going to have it off me.’

‘Aren’t I []? Well, then I’m not []. It’s no use crying about it, is it?’

‘No, it isn’t [],’ said the girl, rather disconcerted by his irony....

‘Where have you been?’ she asked, puzzled, interested.

‘[] to the Empire.’

‘Who [] with?’

*‘[]By myself. I came home with Tom Cooper.’ (D. H. Lawrence, *The Rainbow*, 1915)”*

This is an extract from ‘*The Rainbow*’ by D. H. Lawrence. Again it is used to examine how the element of ellipsis is to be dealt with. Deleting elements of utterances can be said to be typical of dialogues. The empty square brackets [] indicate the deletion points, while the words in italics are vocally emphasised in the dialogue, but none of this information is available to students at the pre-theory stage.

Just like in English, ellipsis is one of the cohesive devices that the Arabic language uses. In fact the Arabic language can be said to have elaborated more in this area under الحذف. But having said this, it does not mean that what can be left out one language is not necessarily the same as what can be omitted in another.

- The text is straight forward, in that it does not have obvious problems, except that the students have to decide how to go about those deletions.
- The trainees are expected to get the significance of the bold typing of ‘you’, ‘I’ and ‘me’ in the first three lines. They are expected to show it in their translation.

- The expression 'What's the odds?' is might be somehow problematic. Being an idiomatic expression, it does not translate at the word for word level.
- The use of double adverbials in: 'she asked, puzzled, interested, can be seen to cause the students to reflect on it.
- 'Home' and 'house' are two different things in English, and as such they constitute one of the classical difficulties for the Arab translator. While house is physical, home is not always as such. 'House' can be rendered as 'بيت أو دار' and 'home' as 'وطن' unless the text clearly indicates which meaning is meant. In this respect we expect the trainees will a spot of bother with the sentence 'I came home with...'

A randomly selected pre-theory rendering. Observations and TAPs.

قالت 'أعلم ما تريد'

قال 'أعلم ما أريد، فما فرصتي في تحصيله'

كن تحصل عليه مني'

'ألس [] إذا لن []؟'

'لا، ليس كذلك []،' قالت الفتاة وقد اضطربت من سخريته...

'أين كنت؟' سألت بحيرة وباهتمام.

'[] إلى الإمبراطورية'

'ومع [] من'

'[] لوحدي. عدت إلى الدار مع تم كوبر'

- The rendering in hand is completely immature for more than one reason:
 - It does not show any significance of the bold typing in the first three lines.
 - It comes at the word level to the extent that the deletions are left undecalt with, thus making the rendered text sound clumsy, c.g. 'ألس []' and 'إذا لن []؟'.

Model translation (as suggested by researcher)

قالت "أعلم ما تُريده أنت"

قال "أنا أعلم ما أريده، فهل من سبيل إلى ذلك"

"لن تتله مني"

"حقاً؟ وهو كذلك إذا". فلن يجدي البكاء عليه. أليس كذلك؟"

بالطبع،" قالت الفتاة وقد أزعجتها سخريته...

"أين كنت؟" سألت بحيرة واهتمام واضحين.

"ذهبت إلى الإمبراطورية"

"ومع من"

"بمفردي. عدت مع تم كوبر"

The Post-theory rendering of the same student and observations and TAPs.

قالت: "أعلم ما تريد"

قال: "أعلم ما أريد، فما فرصتي في تحصيله"

"لن تحصل عليه مني"

"ألن أحصل عليه منك؟ إذا لن أحصل عليه منك". "لا يفيد البكاء عليه، أليس صحيح هذا؟"

"لا، ليس كذلك"، قالت الفتاة قد اضطربت من سخريته...

"أين كنت؟" سألت بحيرة وباهتمام.

"إلى الإمبراطورية"

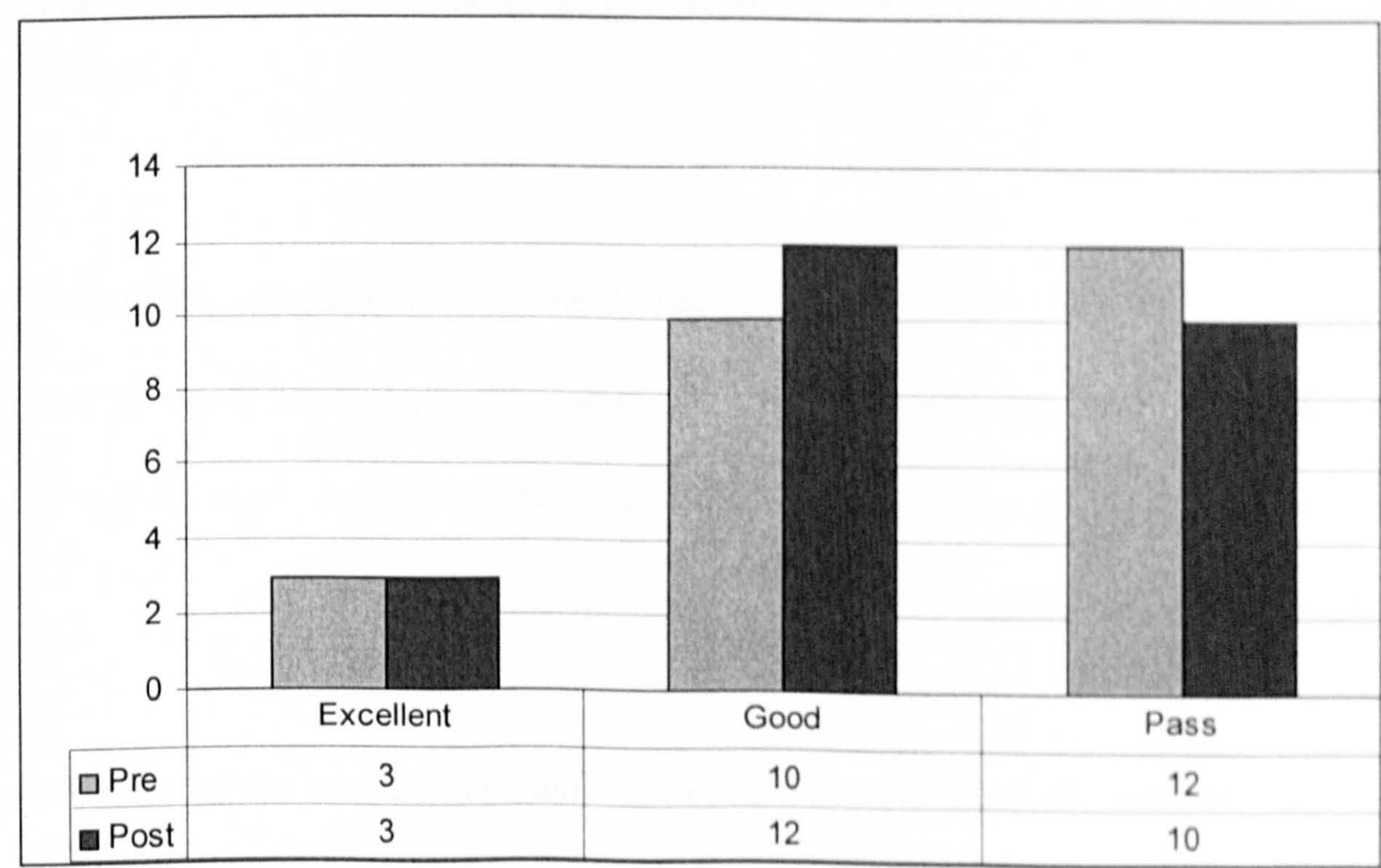
"ومع من"

"لوحدي. عدت إلى الدار مع تم كوبر"

The rendering here shows that the trainee has understood the significance of the empty square brackets.

- Although the rendering of ‘what’s the odds’ delivers the meaning it still smells of translation because this is not what Arabs would say in such a situation.
- ‘Where have you been’ is translated at the word level, for in isolation it could mean either ‘Where were you’ or ‘Where did you go’, while what follows shows that the latter is the one that corresponds with the rest of the text.
- The rendering of ‘I came home...’ as ‘عدت إلى الدار’ betrays the English text, for ‘home’ is not equivalent to ‘دار’, as clarified above.

All participating students’ pre-theory versus post-theory performance table, and bar graph representation.



Text XIII: (p. 88) (exercise 16)

"I wrote the address down on a piece of paper and pushed the directory back across the desk. The negro put it back where he had found it, shook hands with me, then folded his hands on the desk exactly where they had been when I came in. His eyes drooped slowly and he appeared to fall asleep. (Raymond Chandler, Farewell, My Lovely, 1940.)"

- The text is given as an exercise for conjunction as a tool of coherence which distinguishes well-formed texts.
- It presents a developing narrative, i.e. a progressive sequence of ideas: For example 'and' which links between the 'act of writing the address' to 'pushing the directory' is a question of temporal succession meaning 'then' rather than addition.
- Further to its meaning as 'black' the word 'negro' connotes slavery.
- The shortness of utterances serves the purpose of promptness and succession of the actions.

- A randomly selected pre-theory rendering. Observations and TAPs.

كتبت العنوان على قطعة ورق ودفعت دليل الهاتف عبر المكتب. فقام الرجل الأسمر بإعادته إلى المكان الذي وجدته فيه، سلم علي، ثم صلب يده على المكتب تماماً حيث كانتا عندما حضرت. عيناه تدلنا إلى الأمام بشكل بطيء وبدى وكأنه وقع في النوم.

- The use of the conjunction tool 'و' as a direct equivalent of 'and' between the actions represented in the verbs 'I wrote' or 'كُتِبْتُ' and 'I pushed' or 'نُفِيتُ' serves the purposes of both cohesion as well as temporal succession. Meanwhile the lack of it between 'فقام الرجل الأسمر بإعادته إلى المكان الذي وجدته فيه' and 'سلم علي' reflects the

English structure, hence failing the Arabic structure which favours showing a conjunction tool in this instance.

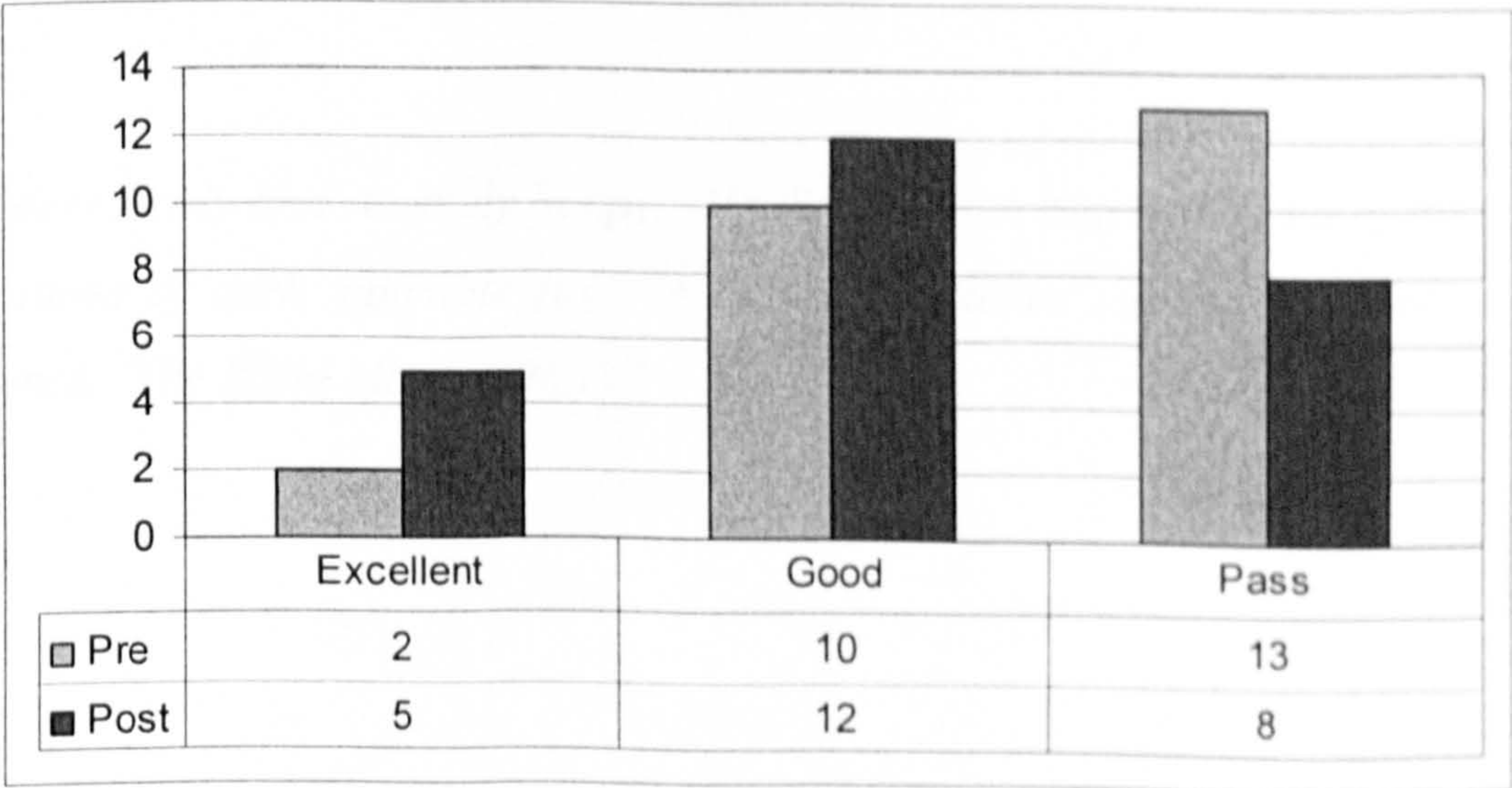
- Model translation (as suggested by researcher)

دونت العنوان على قصاصة ورق ودفعت بدليل الهاتف بعيداً فوق المكتب. أعاده العبد حيث وجدته، ومد إلي يده وصافحني، ثم كتف يداه ووضعها تماماً حيث كانتا عندما قدمت. تدلت عيناه أمامه ببطء وبدى وكأنه غرق في النوم.

The Post-theory rendering of the same student and observations and TAPs.

كتب العنوان على قطعة ورق ودفعت دليل الهاتف عبر المكتب. أعاده العبد حيث وجدته، وصافحني، ثم صلب يداه على المكتب تماماً حيث كانتا عندما أتيت. عيناه تدلتا إلى الأمام بشكل بطيء وبدى وكأنه خلد إلى النوم.

All participating students' pre-theory versus post-theory performance table, and bar graph representation.



Text XIV: (p. 104) (exercises 17 & 18)

“Isabel Pervin was listening for two sounds – for the sound of wheels on the drive outside and for the noise of her husband’s footsteps in the hall. Her dearest and oldest friend, a man who seemed almost indispensable to her living, would drive up in the rainy dusk of the closing November day. The trap had gone to fetch him from the station. And her husband who had been blinded in Flanders, and who had a disfiguring mark on his brow, would be coming in from the out-houses.

He had been home for a year now. He was totally blind. Yet they had been very happy. The Grange was Maurice’s own place. The back was a farmstead, and the Wernhams, who occupied the rear premises, acted as farmstead. Isabel lived with her husband in the handsome rooms in front. She and he had been almost entirely alone together since he was wounded. They talked and sang and read together in wonderful and unspeakable intimacy. Then she reviewed books for a Scottish newspaper, carrying on her old interest, and he occupied himself a good deal with the farm. Sightless, he could still discuss everything with Wernham, and he could also do a good deal of work about the place- menial work, it is true, but it gave him satisfaction. He milked the cows, carried in the pails, turned the separator, attended to the pigs and horses. Life was still very full and strangely serene for the blind man, peaceful with the almost incomprehensible peace of immediate contact in darkness. With his wife he had a whole world, rich and real and invisible.

They were newly and remotely happy. He did not even regret the loss of his sight in these times of dark, palpable joy. A certain exultance swelled his soul. (D. H. Lawrence, ‘The Blind Man’, p.96.)””

- The extract is about the foregrounding of sensations and evaluations.
- The translator might stop at the idea of listening to ‘sounds’ as opposed to listening to ‘noises’ in “... listening for two sounds... and for the noise ...”. The difference is subtle, and it lies in the pejorativeness of ‘noise’ where it implies unpleasant, unexpected, or undesired disturbance, while ‘sound’ is neutral and refers to merely any meaningless noise.

Points worth considering at when translating:

- The parallelism in the following structure:
 - for the sound of wheels on the drive
 - for the noise of her husband’s footsteps in the hall
- The hidden agenda in the implicit comparison between ‘dearest and nearest’ friend and the plain ‘her husband’. The friend is mentioned prior to the husband, and is described very positively (with ‘superlatives’), while the husband is merely mentioned as such. All of these are elements which the translation is expected to reflect.
- The intricate use of tenses poses as a genuine challenge to the translator. The following table lists those tenses:

Tense of verb as used in the text	Implication	Notes
Past continuous: “ <i>Isabel Pervin was listening...</i> ”	Action has started at a given moment in the past and goes on until the moment of narration with no indication that it stops there and then.	Although the term ‘continuous’ might imply otherwise, actions usually take place over a limited period of time. Consider: ‘He was drinking’, where the action is expected to last for a very short span of time. (He cannot go on drinking forever)

Tense of verb as used in the text	Implication	Notes
Simple past: "... <i>a man who seemed...</i> "	Occurred a given moment in the past	Despite the tense used the text does not imply or indicate that this feeling has ceased to be true.
Simple past: "... <i>would drive up ...</i> "	Modal expressing habitual action that took place in the past on a regular basis but no longer	This use specifies that the action used to take place at intervals in the past (way back to the moment of narration) but not more.
Past perfect: " <i>The trap had gone to fetch him...</i> "	Indicates that the trap has not fetched him yet (at the moment of narration)	
Past perfect: "... <i>who had been blinded...</i> "	Indicating a point of time in the past further back.	
Past simple: "... <i>and who had a disfiguring mark...</i> "		
Present perfect: " <i>would be coming in ...</i> "	Modal indicating a habitual action that took place in the past on a regular basis but no longer	

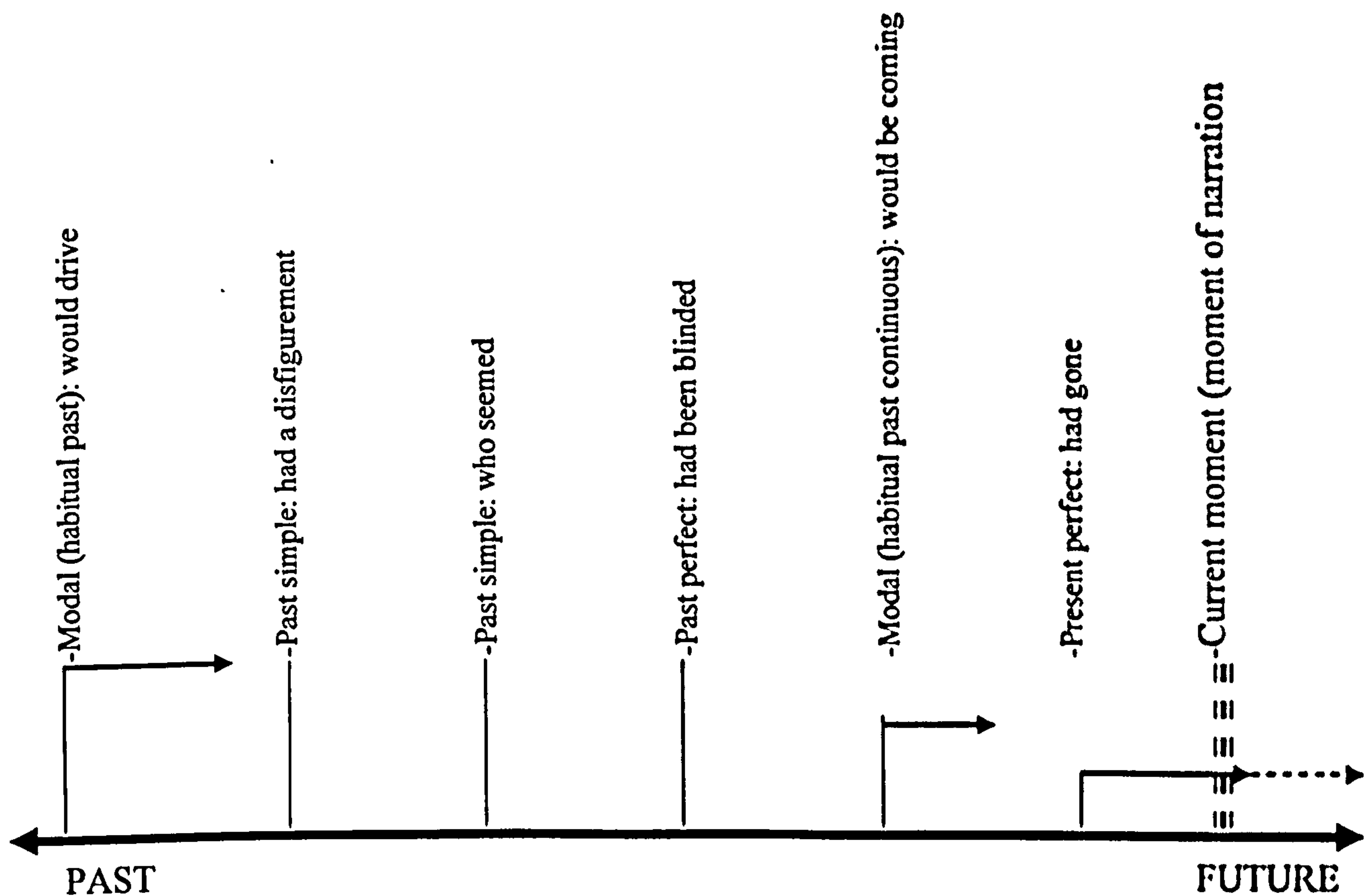


Figure no. (1): *TIME LINE* indicating how the actions fall in respect to one another.

- The first sentence in the first paragraph is in the 'present continuous' thus expressing an action taking place at the moment that would go on for a limited time; for by no means can Isabel Pervin stay there and listen for ever.
- The sentence which follows delves into the past (i.e. reflective thoughts) of that lady and expresses things that have taken place at an earlier stage of her life as indicated by the simple past of the verb 'seem', it being followed by the modal 'would' (past tense of 'will') which indicates a recurring or habitual action which used to take place in the past but not any longer. Then comes another shift into yet another tense 'past perfect' which relates to the current moment, i.e. when Isabel Pervin is listening for the sounds: 'The trap had gone to fetch him. And her husband who had been blinded in Flanders.'
- Sensations and emotions and evaluations as expressed in adverbials:
 - totally blind

- very happy
- entirely alone
- very full
- The intended meaning in “*The Grange was Maurice’s own place*” is not straightforward in that the message is not clear, and thus needs some attention.
- The term outhouses refers to any small structure away from a main building, used for a variety of purposes, but mainly for activities not wanted in the main house including storage, animals, and cooking, to name a few uses.
- The last sentence in this extract starts with the additive ‘and’, which could be thought rather ‘unusual’.
- The second paragraph is completely different. It is descriptive. The simple past is used to express habitual actions.
- The second paragraph is completely different. It is descriptive. The simple past is used to express habitual actions.

No.	Simple past	Present perfect	Notes
1		He had been home	From a point in the past and until the moment of narration
2	He was totally blind		Timeless action
3		They had been very happy	
5	The back was a farmstead		Description of place
7	Acted as farmstead lived with		Action taking place over a stretch of time
9	He was wounded		Action took place at a given point in time in the past

No.	Simple past	Present perfect	Notes
11	She reviewed books		Habitual act
12	he occupied himself		Habitual act
13	He could still discuss		Habitual act
14	He could also do		Modal of ability
15	It gave him satisfaction		Timeless
16	He milked the cows		Habitual act
17	Carried in the pales		Habitual act
18	Attended to the blind man		Habitual act
19	With his wife he had a whole world		Timeless

- First two paragraphs conflicting in ideas as well as in grammatical structure. The first leaves the impression that Isabel did not like her husband, almost preferring her friend to him, while this idea is uprooted completely in the second paragraph.
- The idea of being 'newly' and 'remotely' in the opening sentence of the third paragraph is rather unusual, and thus poses as a challenge for the translator.

A randomly selected pre-theory rendering. Observations and TAPs.

كانت إزابيل بيرفن مصفية إلى صوتين - صوت العجلات على الشارع خارجاً وصوت خطوات زوجها في الممر. أعز وأقدم أصدقاءها الرجل الذي يبدو وكأنه لا غنى عنه في حياتها، يأتي في الأيام الممطرة المظلمة من أيام نوفمبر (تشرين الثاني) الأخيرة. ذهبت العربدة لإحضاره من المحطة. وزوجها الذي أصبح عاجزاً في فلاندرز، والذي تشوه في حاجبه يكون عائداً من البيوت الخارجية.

مضى عليه في البيت عاماً كاملاً حتى الآن. كان عاجزاً كلياً. ولكنهم كانوا سعداء جداً. الجرانج كان مكان موريس الوحيد. عاشت إيزابل مع زوجها في الغرفة الكبيرة في الأمام. هي وهو كانوا تقريباً وحدهما فقط منذ إصابته. تكلموا وغنوا وقرأوا بطريقة رائعة ولا توصف. في ذلك الوقت كانت تنقح الكتب من الصحافة الإسكتلندية. تحمل رغبته القديمة وهو قد أشغل نفسه بمقدار كبير في المزرعة. على الرغم أنه كان عاجزاً تماماً، يستطيع مناقشة كل شيء مع فيريهام كان أيضاً يقوم بقدر كبير من العمل في المكان – أعمال وضيعة. إنها حقيقة، ولكنها أعطته الرضى. كان يحلب البقر ويحمل الدلو ويدير الفارزة ويعتني الخنازير والخيول. الحياة ما زالت مليئة وهادئة للرجل العاجز، هدوءاً مبهماً بسبب الظلام المفاجيء الذي أصابه. مع زوجته كان لديه العلم كله، غني وحقيقي وغير مرئي .

كانوا سعداء مؤخراً، ولم يأسف لفقدان بصره، في الوقت الحالي من الظلام، فرح شديد محسوس. إيتهاجا بالتأكد.

- In Arabic the correct preposition that follows the verb 'إستمع' is 'لِ' as opposed to 'إلى' as per the Quranic verse (al-'A'râf: 204) 'وَإِصْطَمُوا لَكُمْ' ¹³ترحمون
- Lack of connection between the first sentence and the second is meant to mirror Isabel's sudden plunging into the past.
- The rendering fails to reflect the agenda camouflaged in the use of 'sounds' versus 'noises'.
- The rendering of 'who had been blinded' as 'وزوجها الذي أصبح عاجزاً' is rather poor at both the level of vocabulary as well as on the level of grammar. The word 'عاجز' is ambiguous as it can be translated as 'impotent' especially when the word comes in the 'husband' context. Whereas on the grammatical level, the back translation is

¹³ 'So, when the Qur'ân is recited, listen to it, and be silent that you may receive mercy. (al-'A'râf: 204)

الذي كان قد فقد 'who became' while it the text says 'who had been' which should read 'الذي كان قد فقد'.
'بصره'.

- The word 'own' in "*The Grange was Maurice's own place*" is mistaken for 'only'.

- Model translation (as suggested by researcher)

كانت إيزابل بيرفن تصني لصوتين - صوت عجلات على الطريق خارجاً مدخل العربات خارجاً ولجاجة خطوات زوجها في الردهة. اعتاد أعز وأقدم أصدقاءها، ذلك الرجل الذي يتراءى وكأنه لا غنى عنه في حياتها، أن يأتي في الأيام الممطرة المظلمة في أواخر أيام تشرين الثاني. انطلقت العربدة لإحضاره من المحطة. وزوجها الذي كان قد فقد بصره في فلاندرز، والذي يحمل أحد حاجبيه آثار تشوه، عادة ما يكون قادماً من بيوت الخلاء.

مضى عليه في البيت عاماً كاملاً حتى الآن. كان فاقد البصر كلياً. ولكنهما كانا سعداء. "الجرانج" (المزرعة) كانت مكن موريس الخاص. كانت مبانيها وممتلكاتها خلف الجرانج. وعائلة ورنهام الذين كانوا يسكنون في الجزء الخلفي المبلى، كانوا بمثابة جزء من ممتلكات المزرعة. عاشت إيزابل مع زوجها في الغرف الأمامية الأنيقة. هي وهو كانا وحدهما تقريباً كلياً منذ إصابته. خليا إلى بعضهما خلوة لا توصف روعتها وتكلما معاً وغنيا وقرءا. وكانت آنئذ تكتب مراجعات كتب لإحدى الصحف الإسكتلندية متابعه ممارسة إحدى اهتماماتها القديمة، وكان هو إلى حد ما يشغل نفسه في المزرعة. وعلى الرغم من أنه كان لفاقد البصر، كان يناقش ورنهام بكل الأمور، كما كان يقوم بقدر كبير من أعمال المزرعة - الأعمال البسيطة بالطبع، ولكن قيامه بها كان يغمره بالرضى. كان يحلب البقر ويحمل الدلاء ويدير فرازة الزبدة ويعتني بالخنازير والخيول. الحياة ما زالت مليئة وهادئة للرجل العاجز، هدوءاً مبهماً بسبب الظلام المفاجيء الذي أصابه. مع زوجته كان يملك عالماً بأسره، عالماً غنياً وحقيقياً وغير مرئي.

كانا مؤخراً سعيدين، ولم بأسف لفقدان بصره، في أوقات الظلمة هذه، وفي زمن التمتع باللمس. وكان ثمة ما يبعث الابتهاج في نفسه.

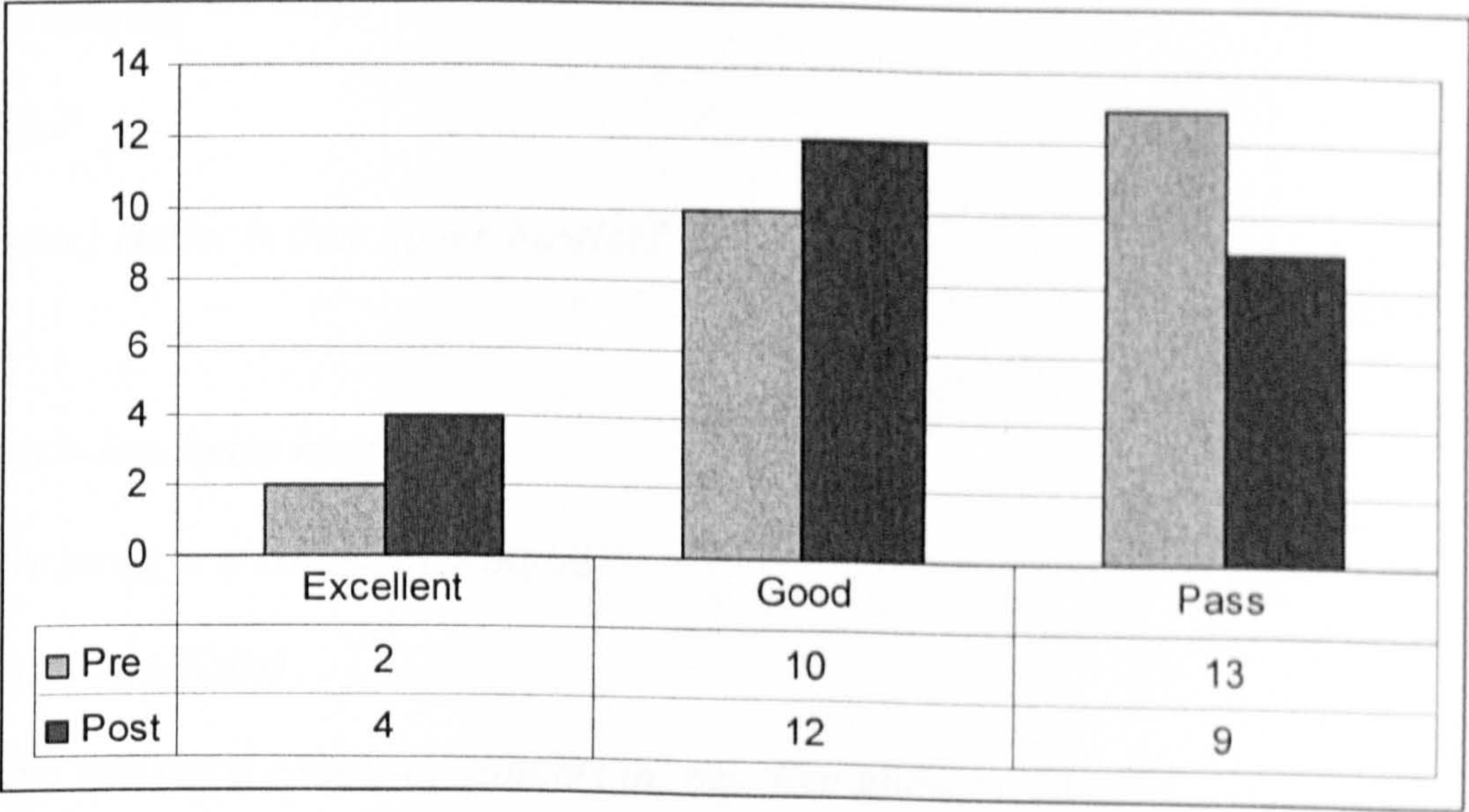
The Post-theory rendering of the same student and observations and TAPs.

كانت تستمع إزابيل بيرفن للأصوات – صوت العجلات على الشارع في الخارج والإزعاج بسبب خطوات زوجها في الممر. أعز وأقدم أصدقاءها الرجل الذي يبدو وكأنه لا غنى عنه في حياتها، يأتي في الأيام الممطرة المظلمة من أيام نوفمبر الأخيرة. ذهبت العربة لإحضاره من المحطة. وزوجها الذي أصبح عاجزاً في فلاندرز، والذي تشوه في حاجبه.

مضى عليه في البيت عاماً كاملاً حتى الآن. كان عاجز البصر كلياً. ولكنهم كانوا سعداء. الجرانج كان مكان موريس الوحيد. عاشت إزابيل مع زوجها في الغرفة الكبيرة في الأمام. هي وهو كانوا تقريباً وحدهما فقط منذ إصابته. تكلموا وغنوا وقرأوا بطريقة رائعة ولا توصف. في ذلك الوقت كانت تنقح الكتب للصحافة الإسكتلندية. تحمل رغبته القديمة، وهو قد أشغل نفسه بمقدار كبير في المزرعة. على الرغم من أنه كان عاجز البصر تماماً، يستطيع مناقشة كل شيء مع فيرنهام، كان أيضاً يقوم بقدر كبير من العمل في المكان – أعمال وضيعة. إنها حقيقة، ولكنها أعطته الرضى. كان يحلب البقر ويحمل الدلو ويدير الفارزة ويعتني بالخنازير والخيول. الحياة ما زالت مليئة وهادئة للرجل العاجز، هدوءاً مبهماً بسبب الظلام المفاجيء الذي أصابه. مع زوجته كان لديه العالم كله، غني وحقيقي وغير مرئي.

كانوا سعداء مؤخراً، ولم بأسف لفقدان بصره، في الوقت الحالي من الظلام، فرح شديد محسوس. إبتهاجاً بالتأكيد.

All participating students' pre-theory versus post-theory performance table, and bar graph representation.



Text XV: (p. 131) (exercise 19)

*(phone ringing * * * *)*

A. Hello?

B. (Pause) Hello, is that Roger Fowler?

A. Yes.

B. Oh it's Ian Jones here;

Have you got a couple of minutes?

A. Yes, sure (Waits)

B. Have you got a couple of minutes in, say, five minutes' time?

A. Yes, do you want to come down here?

B. OK, five minutes.

A. See you then, by-bye.

B. Bye-bye.

- This is an exercise in translating dialogues as interaction between interlocutors. This is about sequencing, as in who opens the dialogue, the response and the interaction. This dialogue is particular in that it is a telephone conversation.

This extract is used as an example of how language accommodates '*habitualisation*', i.e. the automatic production of pre-formed words and phrases which the producer assumes the receivers understand and hopes they would respond appropriately.

- This phone call takes place at the university where Roger Fowler works (or was working at the time when it was made). Electronics, no doubt, play a role in such a dialogue, where an internal ring tone is different from an external one. Thus, the internal wring tone indicates a somehow limited numbers of callers. Hence he would prepare himself to speak to a colleague, which is not the case in this particular call.

- The caller seems not to have recognised the voice of the person who answered, or has never spoken to him. Hence he asks "... is that Roger Fowler?" and the minimal answer 'Yes' (we would envisage) comes with a certain tone of voice which implies 'and who are you?'
- Professor Fowler's waiting after he says "*Yes, sure*" is an implicit expression that he thought he was going to give those five minutes there and then on that phone call.
- This pause makes the caller aware that their addressee understood that he is to give those requested two minutes there and then on the phone, and thus reiterates "Have you got a couple of minutes in, say, five minutes' time?"
- The caller rejects professor Fowlers waiting in an attempt to have the caller say what he wants over the phone. He assumes the stage by posing a yes/no question, knowing that at this stage 'no' is no option. He asks for a private face to face interview by repeating his request: "Have you got a couple of minutes" and adding to it "in say five minutes",
- The use of a comma before and after the word 'say' signifies some delay for reflection and thus need to be reflected in the rendered version.
- The significance of offering in a question form might be a challenge, because it does not work this way in Arabic.
- A randomly selected pre-theory rendering. Observations and TAPs.

1- لا

2- مرحباً؟

3 ب - (توقف قصير) مرحباً، هل هذا روجر فاولر؟

4 ا - أجل

5 ب - أوه، معك أيا ن جونز؟

6 ب - هلا سمحت لي بدقيقتين من وقتك؟

7 ا - نعم، بالطبع. (انتظار)

8 ب - أديك دقيقتان، لنقل، خمس دقائق من وقتك؟

9- نعم، أتريد أن تنزل إلى هنا؟

10 ب - اتفقنا، خمس دقائق.

11 أ - أراك إذاً، إلى اللقاء.

12 ب - إلى اللقاء.

- The rendering of: “*Have you got a couple of minutes in, say, five minutes’ times?*” is a complete mismatch. For a back translation of ‘أديك دقيقتان، لنقل، خمس دقائق من وقتك؟’ is “Have you two minutes, or say, five minutes of you time?” The translation makes the hesitation as though about the amount of time requested rather than appointing the time for the rendezvous.

- The translator fails to reflect the polite form of offering in a question form. “*Yes, do you want to come down here?*” is in fact two dependant utterances: firstly ‘Yes’ being a direct answer to a yes no question, then ‘do you want to come down here?’ is an invitation for the caller to come down to Professor Fowler’s office in five minutes’ time.

- Model translation (as suggested by researcher)

1 - أ

2 أ- ألو مرحباً؟

3 ب- (توقف قصير) مرحباً، أهذا روجر فاوولر؟

4 أ- أجل

5 ب- آه، معك أيان جونز؟

6 ب - أسمح لي بدقيقتين من وقتك؟

7 أ- نعم، بالطبع. (ويبتظر)

8 ب- أديك دقيقتان، لنقل، بعد خمس دقائق من الآن؟

9 أ- نعم، تفضل بالنزول إلى هنا إذا؟

10 ب- إتقنا إذا، خمس دقائق.

11 أ- أراك إذا، إلى اللقاء.

12 ب- إلى اللقاء.

- The Post-theory rendering of the same student and observations and TAPs.

1 -

2- مرحبا؟

3 ب - (توقف قصير) مرحبا، هل هذا روجر فاوولر؟

4 أ - أجل

5 ب - أوه معك أياي جونز؟

6 - هلا سمحت لي بدقيقتين من وقتك؟

7 أ - نعم، بالطبع (وينتظر).

8 ب - أديك دقيقتان، لنقل، خلال خمس دقائق؟

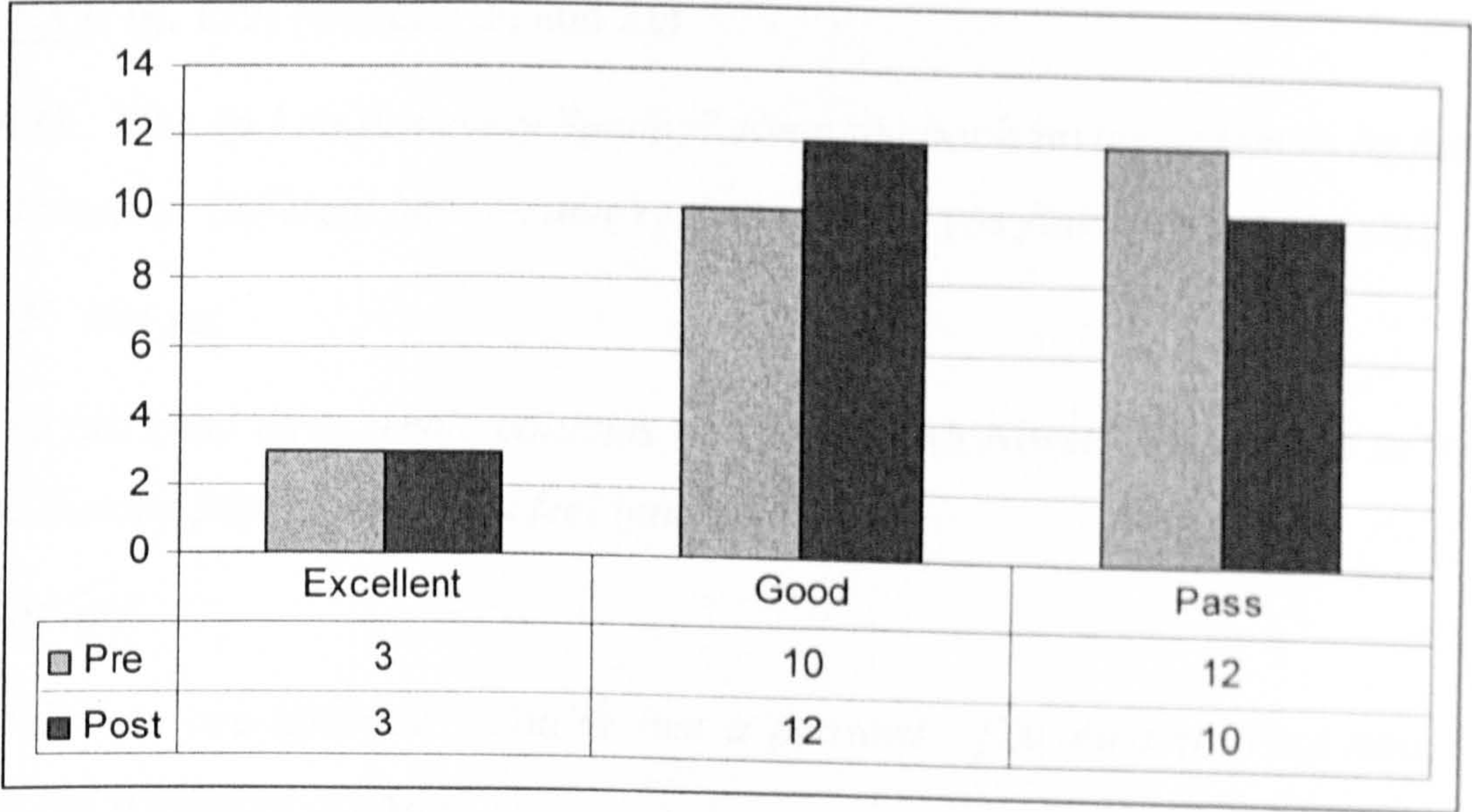
9 أ - ، نعم، أتريد أن تنزل إلى هنا؟

10 ب - أوكيه اتقنا، خمس دقائق.

11 أ - أراك إذا، إلى اللقاء.

12 ب - إلى اللقاء.

All participating students' pre-theory versus post-theory performance table, and bar graph representation.



Text XVI: (p. 139) (exercise 20 and 21)

"JIMMY. Why do I do this every Sunday? Even the book reviews seem to be the same as last week's. Different books—same reviews. Have you finished that one yet?

CLIFF. Not yet.

J. I've just read three whole columns on the English Novel. Half of it's in French. Do the Sunday papers make you feel ignorant?

C. Not 'arf.

J. Well, you are ignorant. You're just a peasant. [To Alison] What about you? You're not a peasant are you?

ALISON [absently]. What's that?

J. I said do the papers make you feel you're not so brilliant after all?

A. Oh- I haven't read them yet.

J. I didn't ask you that. I said—

C. Leave the poor girlie alone. She's busy.

.J. Well, she can talk, can't she? You can talk, can't you? You can express an opinion. Or does the White Woman's Burden make it impossible to think?

A. I'm sorry. I wasn't listening properly.

J. You bet you weren't listening. Old Porter talks, and everyone turns over and goes to sleep. And Mrs Porter gets 'em all going with the first yawn.

C. Leave her alone, I said.

J. [shouting] All right, dear. Go back to sleep. It was only me talking. You know? Talking? Remember? I'm sorry.

C. Stop yelling. I'm trying to read.

J. Why do you bother? You can't understand a word of it.

C. Uh huh.

J. You're too ignorant.

C. Yes, and uneducated. Now shut up, will you?

J. Why don't you get my wife to explain it to you? She's educated. [To her] That's right, isn't it?

C. [kicking out at him from behind his paper]. Leave her alone, I said.

J. Do that again, you Welsh ruffian, and I'll pull your ears off. [He bangs Cliff's paper out of his hands]

C. [leaning forward]. Listen—I'm trying to better myself. Let me get on with it, you big, horrible man. Give it me. [Puts his hand out for paper]

A. Oh, give it to him, Jimmy, for heaven's sake! I can't think!

C. Yes, come on, give me the paper. She can't think.

J. Can't think! [Throws the paper back at him] She hasn't had a thought for years! Have you?

A. No

J. [Picks up a weekly]. I'm getting hungry."

- This dialogue is an exercise in conversational discourse analysis; the interactions conventionally followed by the parties in a given dialogue; in other words the 'conversational maxims'. This is concerned in features such as the ordering of contributions to the conversation, i.e. the opening, developing and closing of the conversation, the speech acts, or illocutionary acts, i.e. the performative and propositional functions, and implicature i.e. the proposition that emerges from something said, but not stated, in other words what is derived from the relationship between utterance and context.
- Conversational implicature, could be seen as what is inferred from an utterance but that is not a condition for the truth of the utterance.
- This is the opening of "*Look Back in Anger*" of John Osborne. There are three characters in this extract: Jimmy Porter, his wife Alison and their friend and co-lodger Cliff.

- Jimmy is a bully, and Alison and Cliff evade him as much as possible. He is an unbearable, angry, ill-tempered and badly behaved young man. He insults his friend and tries to provoke his wife. He constantly shouts at her and by makes derogatory comments about her parents. He criticizes and humiliates her.
- Cliff cares for Alison and tries to protect her. He prefers to ignore Jimmy's attacks as far as possible to avoid further conflicts.
- Jimmy controls the topics, and controls as well how Alison and Cliff join the conversation.
- Alison who is engaged in ironing and Cliff in reading say as little as possible to avoid giving rude Jimmy the opportunity to turn what they say against them.
- In this dialogue there are three characters who speak in very distinct tones. Jimmy harasses both Alison as well as Cliff. They in turn attempt to evade him, and say as little as possible. But this does not work with Jimmy.
- Jimmy starts with a rhetorical question: "Why do I do this every Sunday?" (Why do I read the Sunday papers every Sunday? And why do I read book reviews every Sunday). Then introduces yet another subject: the English Novel
- He uses the word peasant in two different senses. Firstly in a pejorative sense 'just a peasant', i.e. legitimately ignorant, then in its literal sense when asking Alison if she were a peasant.
- Points that the translator has to stop at:
- The difference in meaning of the word 'talk' in "Well, she can talk, can't she?" and in "You can talk can't you?" While in the first instance it means: 'she can fend for herself', in the second it means: 'shut up will you'.
- He resorts to equivocation as he replaces 'ignorant' by 'not so brilliant'.
- Jimmy reserves for himself the right to change the discussion topic

- The word peasant, i.e. an uncouth, crude, or ill-bred person; a boor, can be translated into 'فلاح' which is recognised as an English word: *n.* 'fellah' *pl.* 'fellahin' meaning agricultural laborer in an Arab country, such as Syria or Egypt.
- Alison avoids her husband in every possible way. On one occasion she says: "What's that? Expressing her lack of interest in what he is saying. Later says: "I'm sorry I wasn't listening properly."
- It is clear that Alison tunes Jimmy out as if what he says does not matter. On the other hand it is also obvious that he hurts that his wife is doing this to him. He openly expresses his resentment in his outburst: "Old Porter talks, and everyone turns over and goes to sleep. And Mrs. Porter gets 'em all going with the first yawn."

A randomly selected pre-theory rendering. Observations and TAPs.

جيمي: لماذا أفعل هذا كل يوم أحد؟ مع أن تحليلات اصدارات الكتب يبدو مثل الأسابيع الماضية. كتب مختلفة بنفس الأسلوب. ألم تنته من هذه الجريدة بعد؟

كليف: ليس بعد؟

ج: لقد قرأت للتو ثلاثة أعمدة كاملة في موضوع الرواية الإنجليزية. نصفها باللغة الفرنسية. هل قراءة صحف الأحد تجعل المرء يحس بالجهل؟

ك: ليس نصفها.

ج: حسن، أنت جاهل. أنت مجرد قروي. (متحدثاً لأليسون) ماذا عنك: أنت لست قروية، أليس كذلك؟

أليسون: (بلا انتباه) ماذا؟

ج: قلت هل تجعلك قراءة الصحف تشعرين بأنك غير ذكية بما فيه الكفاية بعد كل هذه الثقافة؟

أ: اه - لم أقرأهم بعد.

ج: لم أسألك عن ذلك. قلت ...

- 10- ك: اترك الفتاة المسكنية وشأنها. فهي مشغولة.
- 11- ج: حسن، هي تستطيع الكلام، اليس كذلك؟ يمكنك التكلم، بإمكانك التعبير عن رأيك. أم أن أعباء المرأة العاملة تجعل من المستحيل عليك أن تفكري؟
- 12- أ: معذرة، لم أكن مصغية.
- 13- ج: أنا واثق من أنك لم تكوني مصغية. فما أن يتحدث بورتر العجوز حتى يهمله الجميع ويتسلموا للنوم. وعندما تتائب السيدة بورتر يفعل الجميع مثلاً.
- 14- ك: قلت دعها وشأنها.
- 15- ج: (صارخاً) حسناً عزيزي. عودي للنوم. كنت أنا فقط الذي أتكلم. أتفهم؟ مجرد كلام فقط؟ أتذكر؟ أنا أسف.
- 16- ك: توقف عن الصراخ. احاول تعلم القراءة.
- 17- ج: ولماذا أنت متضايق؟ فأنت لا تستطيع فهم كلمة مما تقرأ.
- 18- ك: أوووف...
- 19- ج: أنت جاهل للغاية.
- 20- ك: نعم، وغير متعلم. والآن أغلق فمك، هلا فعلت؟
- 21- ج: لماذا لا تحضر زوجتي كي تشرحه لك؟ فهي متعلمة. (متحدثاً إليها) هذا صحيح، أليس كذلك؟
- 22- ك: (ينقر من خلف الصحيفة) قلت اتركها وشأنها.
- 23- ج: أفعل ذلك ثانية، أيها الويلزي الهمجي. وسوف اقتلع اذنك. (ويخطف صحيفة كليف من بين يديه)
- 24- ك: (معلنياً إلى الأمام) اسمع، أنا أحاول أن أحسن نفسي. دعني انجح في ذلك. أيها الرجل الفظ الكبير. أعطني إياها. (ويمد يده إلى الصحيفة)
- 25- أ: أوه، أعطه إياها، جيمي، أرجوك! لا أستطيع أن أفكر!
- 26- ك: أجل هيا، أعطني الصحيفة. فهي لا تستطيع أن تفكر.
- 27- ج: لا تستطيع أن تفكر! (يرمي إليه الصحيفة) لم تستعمل عقلها منذ مدة طويلة! صحيح؟

28- أ: كلا.

29- ج: (يخرج مجلة اسبوعية) بدأت أشعر بالجوع.

Model translation (as suggested by researcher)

جيمي: لماذا أقوم بهذا هذا كل يوم أحد؟ حتى مراجعات الكتب تبدو أنها مثل ما جاء في الأسابيع الماضية.
كتب أخرى والمراجعات ذاتها. ألم تنته من هذه الجريدة بعد؟

كليف: ليس بعد؟

ج: لقد فرغت لتوي من قراءة ثلاثة أعمدة كاملة في موضوع الرواية الإنجليزية. نصفها باللغة الفرنسية.
هل تجعلك قراءة الصحف الأحد تحس بأنك جاهل؟

ك: ليس نصفها.

ج: أنت جاهل حقاً. لا، بل ما أنت إلا فلاح. (متحدث لأليسون) ماذا عنك: أنت لست قروية، أليس كذلك؟
اليسون: (بلا انتباه) ماذا؟

ج: قلت هل تجعلك قراءة الصحف تشعرين بأنك غير ذكية بما فيه الكفاية رغم ثقافتك؟
أ: اه - لم أقرأها بعد.

ج: لم أسألك عن ذلك. قلت ...

10- ك: أترك الفتاة المسكنية وشأنها. فهي مشغولة.

11- ج: حسن، هي تستطيع الكلام، اليس كذلك؟ تستطيعين التكلم، أليس كذلك؟ بإمكانك التعبير عن رأيك. أم
إن أعباء المرأة العاملة تجعل من المستحيل عليك أن تفكري؟

12- أ: معذرة، لم أكن مصغية.

13- ج: أنا واثق من أنك لم تكوني مصغية. فما أن يتحدث بورتر العجوز حتى يهمله الجميع ويستسلموا
للنوم. وعندما تتأثب السيدة بورتر يفعل الجميع مثلاً.

14- ك: قلت دعها وشأنها.

- 15- ج: (صارخاً) حسنا عزيزي. عودي للنوم. كنت أنا فقط الذي أتكلم. أفهم؟ مجرد كلام فقط؟ أتذكر؟
أنا أسف.
- 16- ك: توقف عن الصراخ. أحاول تعلم القراءة.
- 17- ج: ولماذا أنت متضايق؟ فأنت لا تستطيع فهم كلمة مما تقرأ.
- 18- ك: أرووف...
- 19- ج: أنت جاهل للغاية.
- 20- ك: نعم، وغير متعلم. والآن أغلق فمك، هلا فعلت؟
- 21- ج: لماذا لا تحضر زوجتي كي تشرحه لك؟ فهي متعلمة. (متحدثاً إليها) هذا صحيح، أليس كذلك؟
- 22- ك: (ينقر من خلف الصحيفة) قلت اتركها وشأنها.
- 23- ج: أفعل ذلك ثانية، أيها الويلزي الهمجي. وسوف اقتلع اذنك. (ويخطف صحيفة كليف من بين يديه)
- 24- ك: (منحنياً إلى الأمام) اسمع، أنا أحاول أن أحسن نفسي. دعني انجح في ذلك. أيها الرجل الفظ الكبير. أعطني إياها. (ويمد يده إلى الصحيفة)
- 25- أ: أوه، أعطه إياها، جيمي، أرجوك! لا أستطيع أن أفكر!
- 26- ك: أجل هيا، أعطني الصحيفة. فهي لا تستطيع أن تفكر.
- 27- ج: لا أستطيع أن تفكر! (يرمي إليه الصحيفة) لم تستعمل عقلها منذ مدة طويلة! صحيح؟
- 28- أ: كلا.
- 29- ج: (يخرج مجلة اسبوعية) بدأت أشعر بالجوع.

The Post-theory rendering of the same student and observations and TAPs.

جيمي: لماذا أفعل هذا كل يوم أحد؟ مع أن تحليلات اصدارات الكتب يبدو مثل الأسابيع الماضية. كتب مختلفة بنفس الأسلوب. ألم تنته من هذه الجريدة بعد؟
كليف: ليس بعد؟

ج: لقد قرأت للتو ثلاثة أعمدة كاملة في موضوع الرواية الإنجليزية. نصفها باللغة الفرنسية. هل قراءة
صحف الأحد تجعل المرء يحس بالجهل؟

ك: ليس نصفها.

ج: حسن، أنت جاهل. لا بل أنت مجرد قروي. (متحدثاً لأليسون) ماذا عنك: أنت لست قروية، أليس
كذلك؟

أليسون: (بلا انتباه) ماذا؟

ج: قلت هل تجعلك قراءة الصحف تشعرين بأنك غير ذكية بما فيه الكفاية بعد كل هذه الثقافة؟
أ: آه - لم أقرأهم بعد.

ج: لم أسألك عن ذلك. قلت ...

10- ك: اترك الفتاة المسكنية وشأنه. فهي مشغولة.

11- ج: حسن، هي تستطيع الكلام، اليس كذلك؟ يمكنك التكلم، بإمكانك التعبير عن رأيك. أم أن أعباء
المرأة العاملة تجعل من المستحيل عليك أن تفكري؟

12- أ: معذرة، لم أكن مصغية.

13- ج: أنا واثق من أنك لم تكوني مصغية. فما أن يتحدث بورتر العجوز حتى يهمله الجميع ويتسلموا
للنوم. وعندما تتأثب

السيدة بورتر يفعل الجميع مثلاً.

14- ك: قلت دعها وشأنها.

15- ج: (صارخاً) حسناً عزيزي. عودي للنوم. كنت أنا فقط الذي أتكلم. أفهم؟ مجرد كلام فقط؟ أتذكر؟
أنا أسف.

16- ك: توقف عن الصراخ. احاول تعلم القراءة.

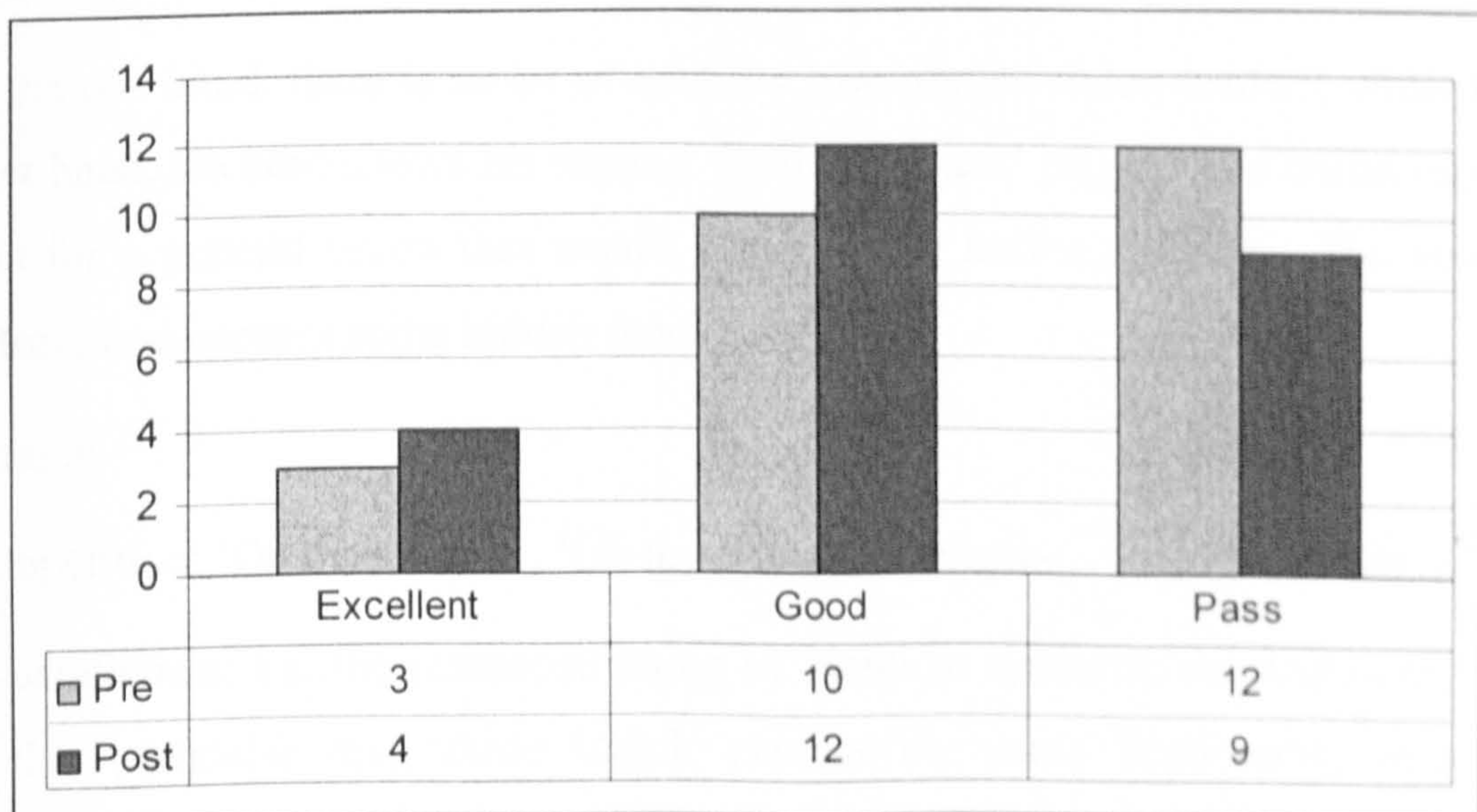
17- ج: ولماذا أنت متضايق؟ فأنت لا تستطيع فهم كلمة مما تقرأ.

18- ك: أرووف...

19- ج: أنت جاهل للغاية.

- 20- ك: نعم، وغير متعلم. والآن أغلق فمك، هلا فعلت؟
- 21- ج: لماذا لا تحضر زوجتي كي تشرحه لك؟ فهي متعلمة. (متحدثاً إليها) هذا صحيح، أليس كذلك؟
- 22- ك: (ينقر من خلف الصحيفة) قلت اتركها وشأنها.
- 23- ج: أفعل ذلك ثانية، أيها الويلزي الهمجي. وسوف اقتلع اذنيك. (ويخطف صحيفة كليف من بين يديه)
- 24- ك: (منحنياً إلى الأمام) اسمع، أنا أحاول أن أحسن نفسي. دعني انجح في ذلك. أيها الرجل الفظ الكبير. أعطني إياها. (ويمد يده إلى الصحيفة)
- 25- أ: أوه، أعطه إياها، جيمي، أرجوك! لا أستطيع أن أفكر!
- 26- ك: أجل هيا، أعطني الصحيفة. فهي لا تستطيع أن تفكر.
- 27- ج: لا تستطيع أن تفكر! (يرمي إليه الصحيفة) لم تستعمل عقلها منذ مدة طويلة! صحيح؟
- 28- أ: كلا.
- 29- ج: (يخرج مجلة اسبوعية) بدأت أشعر بالجوع.

All participating students' pre-theory versus post-theory performance table, and bar graph representation.



Phase Three

Text XVII: (p. 152) (exercise22)

“‘Oh my friends, the down-trodden operatives of Coketown! Oh my friends and fellow-countrymen, the slaves of an iron-handed and a grinding despotism! Oh my friends and fellow-sufferers, and fellow-workmen, fellow-men! I tell you that the hour is come, when we must rally round one another as One united power, and crumble into dust the oppressors that too long have battered upon the plunder of our families, upon the sweat of our brows, upon the labour of our hands, upon the strength of our sinews, upon God-created glorious rights of Humanity, and upon the holy and eternal privileges of Brotherhood!’ (Charles Dickens, Hard Times).”

- A union orator opens this instalment of Dickens's *'Hard Times'*. It is partly based on Dickens's own observations during the 1853-54 strike in the cotton town, Preston in Lancashire. It was a lengthy one which was heavily covered in the press at the time. The various trade unions of the area worked cooperatively and with efficiency to coordinate their demands.
- On the one hand, there is an air of hostility towards the union leaders, while on the other hand, Dickens shows his support for the workers' plight. The union organizer calls for a general union that would bring all the trades together. The speakers' rhetoric underscores some hidden fear.
- Features:
 - repetition: 'Oh my friends', 'Oh my friends', 'fellow-...', and 'upon the...'.
 - parallelism: i.e. the juxtapositioning of identical syntactic constructions, and in this particular text, those which express the same sentiments, with slight modifications introduced for rhetorical purposes
 - alliteration: The repetition of consonants at the beginning of two or more words immediately succeeding each other, or at short intervals.

- trite adjectives: 'down-trodden operatives', 'slaves of the iron-handed', 'grinding despotism', 'crumble into dust...', 'our sinews', 'God created', 'glorious rights of humanity', 'holy and internal privileges of Brotherhood'
- worn-out and melodramatic metaphors: 'I tell that the hour is come,...', 'upon the sweat of our brows'

A randomly selected pre-theory rendering. Observations and TAPs.

أيها الأصدقاء العمال المداسين في أسفل كوكتاون! أيها الأصدقاء والمواطنين، يا عبيد الحديد المسنن وطحن الاستبداد، يا أصدقائي وزملائي أخبركم بأن الساعة قد حانت كي نلم الشمل مع بعضنا البعض كقوة واحدة متحدة لتفتت غبار الطغاة الذي أستمّر طويلاً في العيش على نهب عائلنا وعلى نهب عرق جبيننا وعلى نهب قوة أعصابنا وعلى نهب حقوق خلق الله المجيد للإنسانية وعلى نهب الأخوة من الإمتيازات الأبدية المقدسة.

- The rendering is of the poorest quality, as it fails to convey the gist of the message let alone any of the features sought after.
- The rendering of 'down-trodden' into 'المداسين' is less heard of than 'المسحوقين'.
- 'في أسفل كوكتاون' is a gross mismatch as it seems to suggest that they were trodden somewhere underneath 'Coketown'
- The following words 'يا عبيد الحديد المسنن وطحن الاستبداد' which are supposed to be the equivalent 'the slaves of an iron-handed and grinding despotism' fail to convey any meaning whatsoever as they do not rise to the level of any grammatical structure in Arabic.
- In the rendering of '... and crumble into dust the oppressors that too ...' the trainee has failed to see that the speaker invites the audience to 'crumble the oppressors into dust' and not the dust of the oppressors.

- Again the following is another example of word for word translation which does not deliver at all: ' وعلى نهب حقوق خلق الله المجيد للإنسانية وعلى نهب الأخوة من الإمتيازات الأبدية ' المقدسة

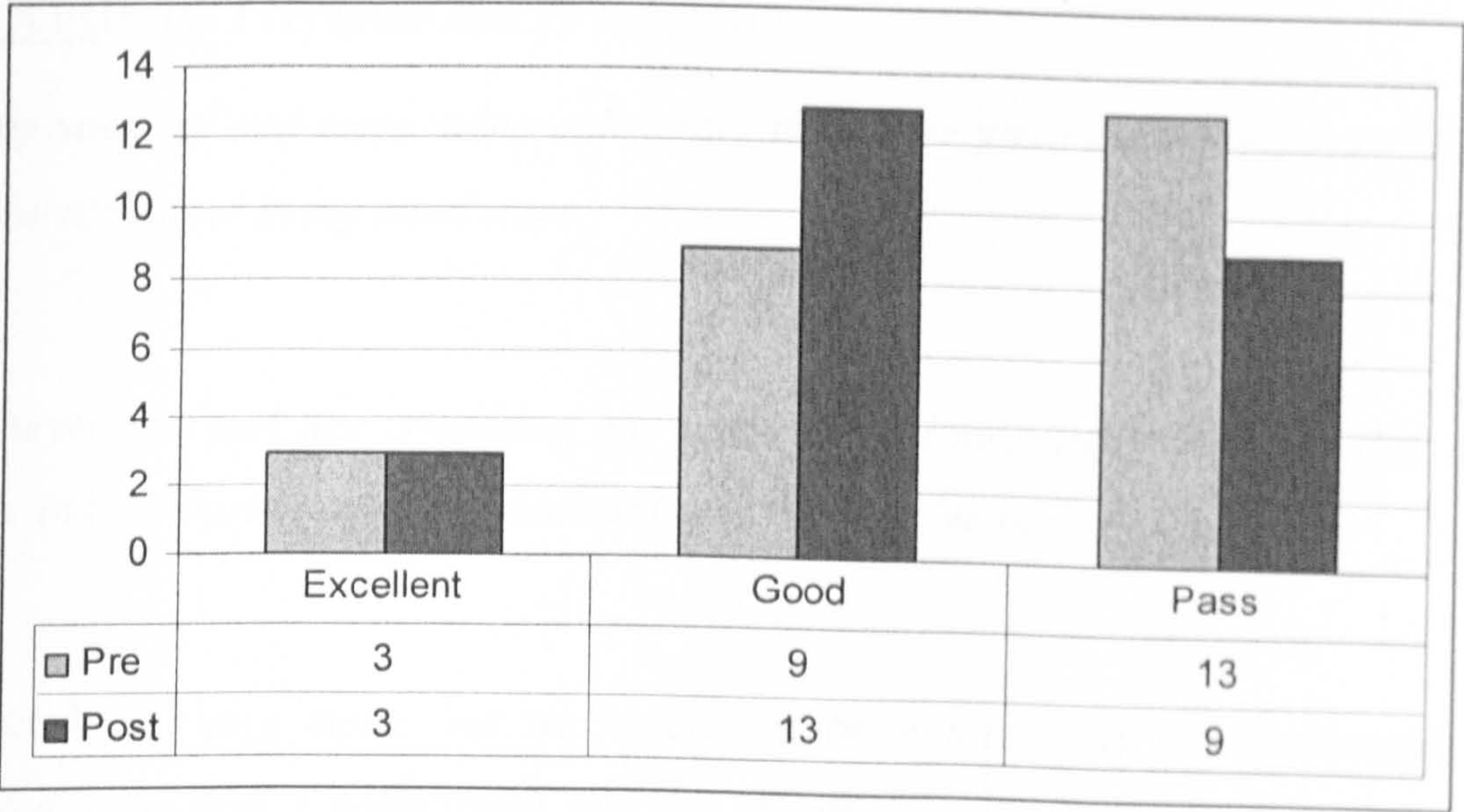
Model translation (as suggested by researcher)

أيها الأصدقاء، يا عمال كوكثاؤون المسحوقين! أيها الأصدقاء يا أبناء بلدي، يا عبيد الاستبداد الساحق ذي اليد الحديدية، أصدقائي وزملائي في المعاناة، في العمل، أيها الرجال! أخبركم بأن ساعة الوقوف جنباً إلى جنب قد حانت، وكي نرُصَّ صفوفنا فنكون قوة واحدة موحدة فنجعل الطغاة الذين ترعرعوا على سلب قوت عائلتنا وعلى عرق جبيننا، وعلى ما جمعتهم أيدينا، وعلى قوة عضلاتنا، وعلى حقوق الإنسانية التي أودعها فينا سبحانه وتعالى، وعلى الإمتيازات الأبدية والمقدسة من الأخوة هباءً.

The Post-theory rendering of the same student and observations and TAPs.

يا أصدقائي العمال المداسين في كوكثاؤون! يا أصدقائي أيها المواطنون، يا عبيد الاستبداد الحديدي الساحقة، أيها الأصدقاء، يا زملائي أخبركم بأن الساعة قد حانت كي نلم شمل بعضنا كقوة واحدة متحدة لتفتت غبار الطغاة الذي استمر طويلاً في العيش على نهب عائلنا وعلى نهب عرق جبيننا وعلى نهب قوة أعصابنا وعلى نهب التي حقوق الإنسانية من خلق الله المجيد وعلى نهب الأخوة من الإمتيازات الأبدية المقدسة.

All participating students' pre-theory versus post-theory performance table, and bar graph representation.



Text XVIII: (p. 171) (exercises 23 and 24)

"In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind since.

'Whenever you feel like criticising any one,' he told me, 'just remember that all the people in this world haven't had advantages that you've had.'

He didn't say any more, but we've always been unusually communicative in a reserved way, and I understood that he meant a great deal more than that. In consequence, I'm inclined to reserve all judgements, a habit that has opened up many curious natures to me and also made me the victim of not a few veteran bores. The abnormal mind is quick to detect and attach itself to this quality when it appears in a normal person, and so it came about that in college I was unjustly accused of being a politician, because I was privy to the secret griefs of wild, unknown men. Most of the confidences were unsought –frequently I have feigned sleep, preoccupation, or a hostile levity when I realized by some unmistakable sign that an intimate revelation was quivering on the horizon; for the intimate revelations of young men, or at least the terms in which they express them, are usually plagiaristic and marred by obvious suppressions. Reserving judgements is a matter of infinite hope. I am still a little afraid of missing something if I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of the fundamental decencies is parcelled out unequally at birth."

This extract is from F. Scott Fitzgerald's novel 'The Great Gatsby' which is filled with symbols and themes including hope, money and success, ignorance, judgement of others, disillusion, and moral values.

- the first challenge is the placement of the narrative directive which in this case interrupts the reported speech, where it could have preceded it as such: 'he told me, "just remember that all the people in this world haven't had advantages that you've had."'

A randomly selected pre-theory rendering. Observations and TAPs.

في صفري وأكثر سنواتي حساسية أسدى لي أبي نصيحة جعلتني في ضعف شديد....
أخبرني كلما أشعر بالميل إلى نقد أي شخص فقط أن أتذكر أن كل الناس في هذا العالم لا يملكون الميزات
الحسنة تلك التي أملكها....
لم يقل أكثر من هذا، لكننا دائماً على غير العادة، تحدثنا بأسلوب متحفظ، وفهمت أنه كان يعني التعامل
العظيم أكثر من هذا. في
النهاية، أود إخبار كل القرارات، العقل العبقري سريع ليكتشف ويربط نفسه بهذه أتميزه عندما يظهر كشخص
عادي، في الجامعة قمت بظلم متهم من كوني سياسي، لأنني كنت غاضباً والحزن السري من البر
أناس غير معروفين... كثير من آلام كان غير مبحوث،، بتكرار لدى نوم زائف، استغراق بالأفكار، أو
خفت العدو عندما أدركت عن طريق بعض الإشارات الصحيحة،، أن إفشاء الحميم ارتعاشي في الأفق بسبب
بوح الحميم من الشباب، أو على الأقل الفصل المدرسي الذي عبروا عنه..... إعادة أداء القرارات يكون
أمر غير محدود الأمل... بقيت قليلاً خائفاً من فقدان بعض الأشياء، أن مثل اقتراح أبي المتعجرف، وكررت
بمعجزة أنغذى من اللياقة الجوهرية يكون قسماً خارجياً بتفاوت الولادة.....

In the instance of the selected rendering the misgivings are two-tier. The trainee, on the one hand, fails to use any punctuation marks, while on the other hand he / she took the liberty of using 'reported' rather than 'quoted speech' and as a result, the rendering is poor in general as it completely betrays the structure of the ST. As an example, the word 'فقط' (just) in '*...just remember that...*' is placed in such an awkward position which invites ambiguity, where a back translation reads as follows: "He told me whenever I feel an inclination to criticise any person only, I have to remember to ...

Model translation (as suggested by researcher)

في صفري وأكثر سلوكاتي حساسية أسدى لي أبي نصيحة مازلت أقلبها في رأسي منذ ذلك الحين.

قال لي كلما رغبت بنقد أحد ما لاتنص أن كل الناس في هذا العالم لا يحظوا بالامتيازات التي حظيت أنا بها.

قال هذا ولم يزد، رغم أننا كنا وعلى غير المألوف نتداول الأمور بشيء من التحفظ، وفهمت أنه كان يرمي إلى كثير أكثر مما قال. ونتيجة لذلك فأنا نزاع إلى التحفظ على أحكامي، وهي عادة فتحت أمامي طبائع حب الاستطلاع كما جعلتني ضحية لعدد غير قليل من المسائل القديمة المملة. يكتشف العقل المميز ذاته بسرعة ويربطها بهذه المزجة إذا ما ظهرت لدى إنسان عادي، ولهذا اتهمت في الكلية، دون وجه حق بأنني سياسي، وذلك لأنني كنت مُطلِعاً على الام رجال غير معروفين. لم تكن الأمور التي أوليتها اهتمامي مطلوبة - وكثيراً ما كان يومي مفتعلاً غير حقيقي، إنشغال الذهن، إستهتار عدائي لدى إدراكي من خلال بعض الإشارات التي لا مجال للخطأ في فهم كنهها، وهو أنه ثمة إفشاء عن أمور خاصة جداً يلوح في الأفق في ، بوح الشباب بالحميم من الشؤون، أو على الأقل بالطريقة التي عبروا عنها، هي عادة ما تكون سرقات أدبية يعبها السحق الواضح. إعادة النظر بالأحكام مسألة آمال غير محدودة. ما زلت أخشى قليلاً أن أفقد شيء إذا ما نسبت، أن مثل اقتراح أبي المتعجرف، وكررت بعجرفة أتغذى من اللياقة الجوهريّة يكون قسماً خارجياً بتفاوت الولادة.....

The Post-theory rendering of the same student and observations and TAP's.

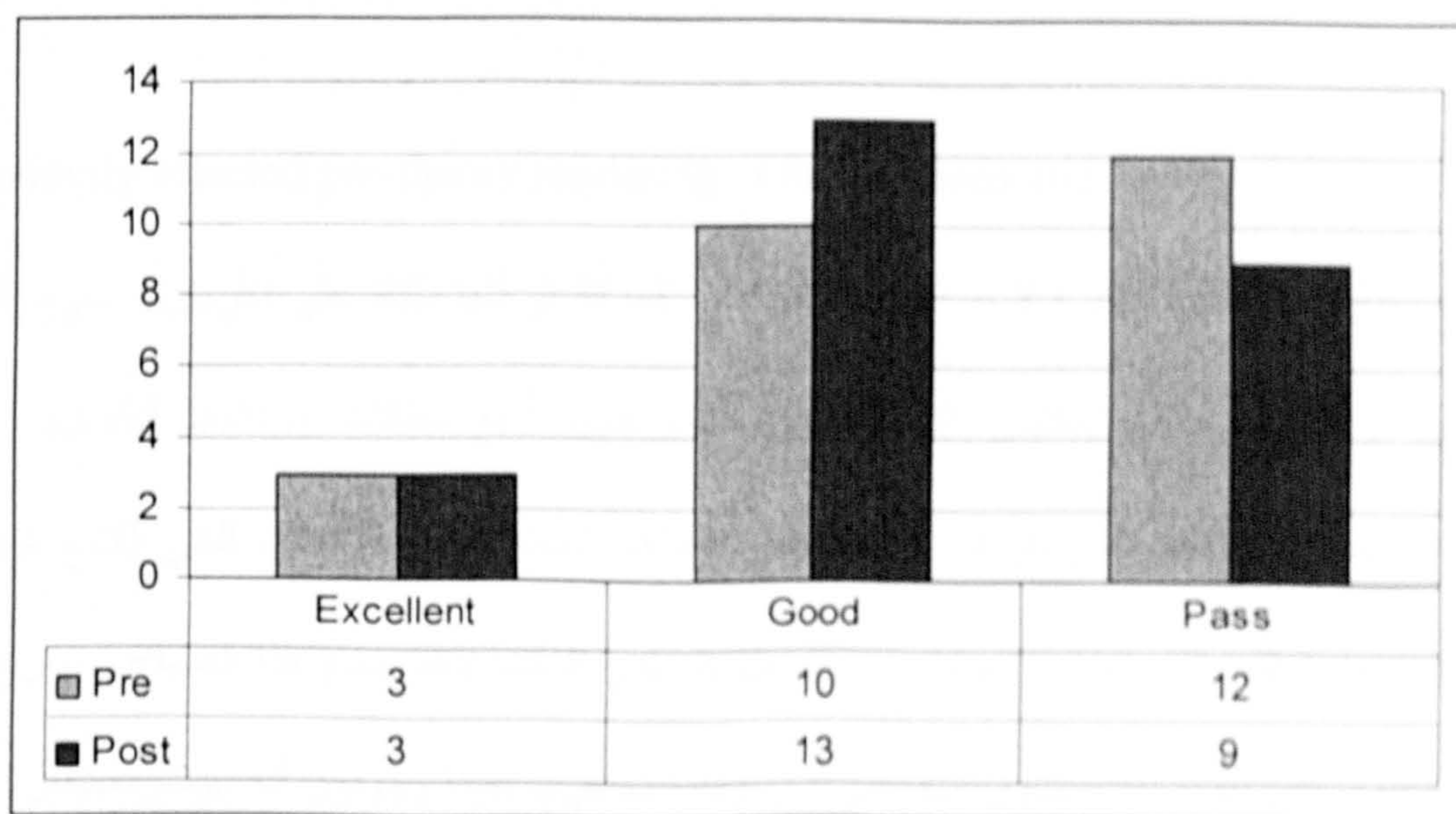
في صفري وأكثر سلوكاتي حساسية أسدى لي أبي نصيحة جعلتني في ضعف شديد...

أخبرني كلما أشعر بالميل إلى نقد أي شخص فقط أن أتذكر أن كل الناس في هذا العالم لا يملكون الميزات الحمسة تلك التي أملكها...

لم يقل أكثر من هذا، لكننا دائماً على غير العادة، تحدثنا بأسلوب متحفظ، وفهمت أنه كان يعني التعامل العظيم أكثر من هذا. في

النهاية، أود إدخار كل القرارات، العقل العبقري سريع ليكتشف ويربط نفسه بهذه أتميزه عندما يظهر كشخص عادي، في الجامعة قمت بظلم متهم من كوني سياسي، لأنني كنت غاضباً والحزن السري من البر أناس غير معروفين... كثير من آلام كان غير مبحوث،، بتكرار لدى نوم زائف، استغراق بالأفكار، أو خفت العدو عندما أدركت عن طريق بعض الإشارات الصحيحة،، أن إفشاء الحميم ارتعاشي في الأفق بسبب بوح الحميم من الشباب، أو على الأقل الفصل المدرسي الذي عبروا عنه..... إعادة أداء القرارات يكون أمر غير محدود الأمل...بقيت قليلاً خائفاً من فقدان بعض الأشياء، أن مثل اقتراح أبي المتعجرف، وكررت بعجرفة أتغذى من اللياقة الجوهرية يكون قسماً خارجياً بتفاوت الولادة.....

All participating students' pre-theory versus post-theory performance table, bar graph representation.



Text XIX: (p. 173) (exercise 25)

"He walked on. Where is my hat, by the way? Must have put it back on the peg. Or hanging up on the floor. Funny, I don't remember that. Hallstand too full. Four umbrellas, her raincloak. Picking up the letters. Drago's shopbell ringing. Queer I was just thinking that moment. Brown brilliantined hair over his collar. Just had a wash and brushup. Wonder have I time for a bath this morning. Tara Street. Chap in the paybox there got away James Stephens they say. O'Brien.

Deep voice that fellow Dlugacz has. Agenda what is it? Now, my miss. Enthuslast. (Joyce, Ulysses, 1922)"

This text is about an internal perspective by an omniscient author. It abounds with third person discourse which shift all of a sudden to third person.

A randomly selected pre-theory rendering. Observations and TAPs.

تابع مشبه. بآية حال، أين قبعتي؟ لا بد أنني أعدتها على العلاقة أو أنها ملقاة على الأرض. شيء غريب، أيعقل أنني لا أذكر علاقة الملابس الأستسية مزدحمة، عليها أربع مظلات ورداءها الطويل. التقاط الرسائل. جرس محل دراغس يقرع. أنا فقط فكرت فتلك اللحظة الساخنة، شعره البني اللامع فوق ياقة لمرصه، إنه بحاجة فقط إلى غسل وتصفيف. أتسامل هل لدي الوقت لأخذ حمام هذا الصباح. شارع تارا. إن هناك شخص كان يقف عند صندوق الدفع في شارع تارا ثم هرب بعيدا ويقولون أنه جيمس ستيفنز.

صوت عميق لدراغس، ما هذا، فكرة؟ خطأي الآن. أنني متحمس.

Model translation (as suggested by researcher)

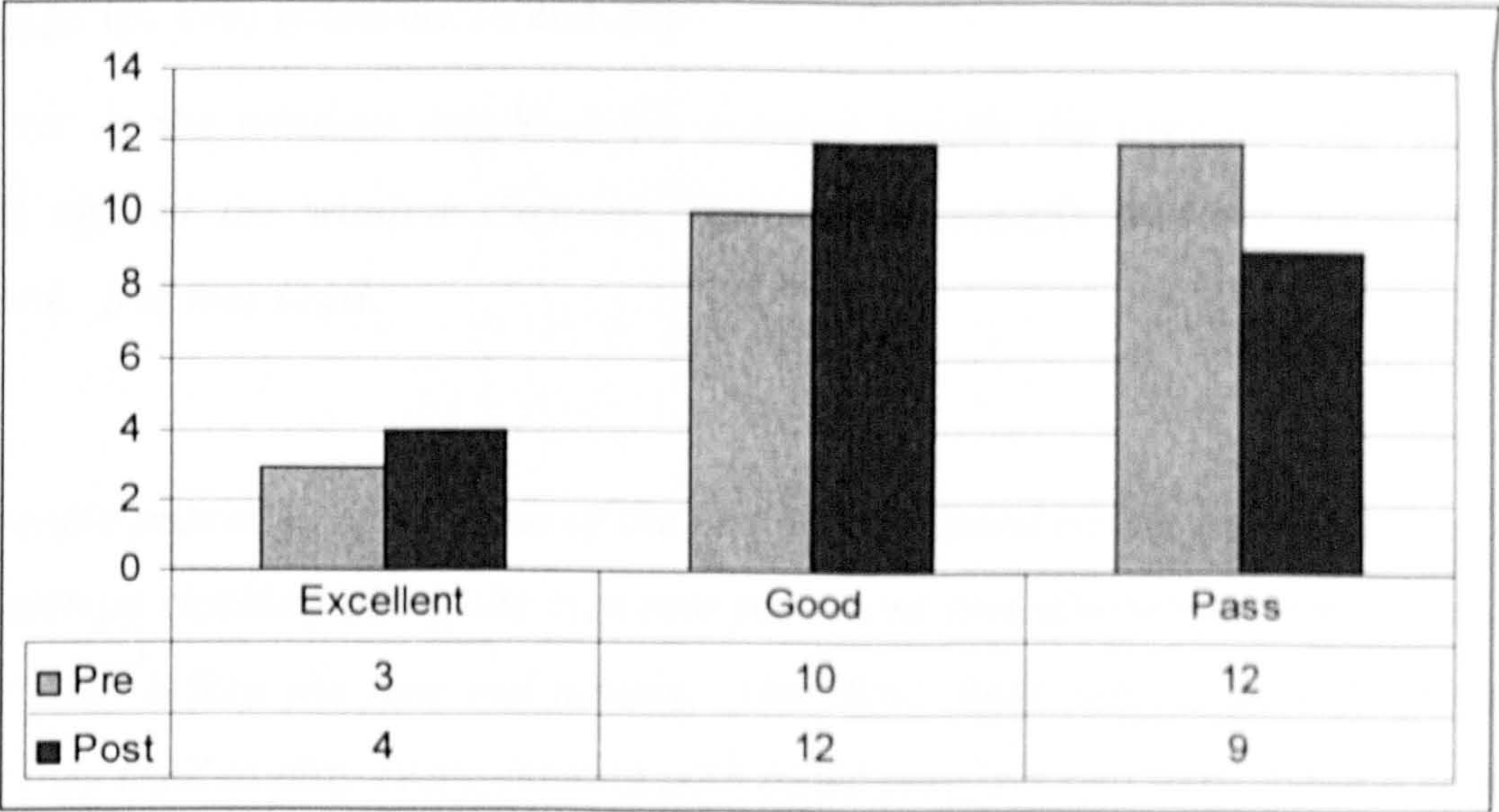
تابع مشبه. على فكرة أين قبعتي؟ لا بد أعدتها على العلاقة. أو أنها ملقاة على الأرض. غريب أنني لا أتذكر علاقة الملابس تحمل أكثر من وسعها، عليها أربع مظلات ومعطف المطر خاصتها. التقاط الرسائل. جرس محل دراغسو بقرع. أمر غريب فكرة طرأت في خاطري في تلك اللحظة. شعر بني ملمع بمرهم عطري فوق باقة قميصه. تم غسله وتصنيفه للتو. أتساءل هل لديّ متسع الوقت للاغتسال هذا الصباح. شارع تارا. ذهب الشاب الذي يقف في صندوق الدفع، يقولون اسمه جيمس ستيفنز. أبرّين.

ذلك الذي يدعى دلفس صاحب صوت عميق. سياسة ماذا؟ الآن، خطأي. متحمس.

The Post-theory rendering of the same student and observations and TAPs.

تابع مشبه. بآية حال أين قبعتي؟ لا بد أنني أعدتها على العلاقة أو أنها ملقاة على الأرض. شيء غريب، أعتقد أنني لا أتذكر علاقة الملابس الأستسية مزدحكة، عليها أربع مظلات ورداءها الطويل، التقاط الرسائل. جرس محل دروغس بقرع، أنا فقط فكرت في تلك اللحظة الساذجة، سعره البني اللامع فوق قبة قميص، إنه بحاجة فقط إلى غسل وتصنيف. أتساءل هل لديّ الوقت لأخذ حمام هذا الصباح. إن هناك شخص كان يقف عند صندوق الدفع في شارع تارا ثم هرب بعيدا ويقولون أنه جيمس ستيفنز. صوت عميق يتبع دلوغس، ما هذا، فكرة؟ خطأي الآن أنني متحمس.

All participating students' pre-theory versus post-theory performance table, and bar graph representation.



Text XX: (p. 175) (exercise 26 and 27)

"She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains, and in her nostrils was the odour of dusty cretonne. She was tired.

Few people passed. The man out of the last house passed on his way home; she heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinder path before the new red houses. One time there used to be a field there in which they used to play every evening with other people's children. Then a man from Belfast bought the field and built houses in it—not like their little brown houses, but bright brick houses with shining roofs. The children of the avenue used to play together in that field—the Devines, the Waters, the Dunns, little Keogh the cripple, she and her brothers and sisters. Ernest, however, never played: he was too grown up. Her father used often to hunt them in out of the field with his blackthorn stick; but usually little Keogh to keep nix and call out when he saw her father coming. Still they seemed to have been rather happy then. Her father was not so bad then; and besides, her mother was alive. That was a long time ago; she and her brothers and sisters were all grown up; her mother was dead. Tizzie Dunn was dead, too, and the Waters had gone back to England. Everything changes. Now she was going to go away like the others, to leave her home."

- This extract comes from James Joyce's 'Dubliners' of 1914. It is an exercise in 'free indirect discourse', which is about criticising the views of his character(s), and giving judgement of the overall situation.
- The story starts with Eveline sitting at the window thinking of the pros and cons of eloping with her boy-friend. Her posture is static and passive thus symbolising her state of mind.
- The lines start with the third person. The narrator is setting the scene. The first verb is active: 'She sat at the window watching...' Then she is mentioned through parts of her body: 'Her head was leaned...' She is then taken further to the background as

she becomes special adverbial: ‘...in her nostrils tired’. Then comes a concluding statement of fact: ‘She was tired’ which emphasises her passiveness and inactive state. And it soon changes to the first person plural: we used to play.

- The use of tense alternates between the past and the present. The words: ‘then’ and ‘now’ are used as time and tense indicators.

A randomly selected pre-theory rendering. Observations and TAPs.

جلست إلى النافذة تراقب المساء وهو يجتاح الحي. كان رأسها يتكوى على ستائر النوافذ انبعث إلى أنفها رائحة الغبار الموجودة في الستائر.

بعض الناس مروا، وكان الرجل الذي يسكن في البيت عائداً إلى بيته، لقد سمعت طقطقة خطوات أقدامه القاسية على طول الرصيف الموجود قبل البيوت الحمراء الجديدة والذي لم يخيم عليه الظلام بشكل كلي. في فترة ما من ذلك الزمن كان هناك حقل حيث كنا كل مساء معتادين على اللعب مع بعض أطفال الجيران. عندها في ذلك الوقت اشترى رجل من -بيل فاست- الحقل وبنى فيه بيوت ليست كتلك البيوت البنية الصغيرة، لكنها بيوت مشرقة مبنية من الطوب ذات أسطح مشعة.

كان أطفال الحي وهم - الديفنز والوترز وكيه المعقدة الصغيرة وهي وأخوتها وأخواتها- معتادون على اللعب معاً في ذلك الحقل، إلا أن إيرنست لم يلعب أبداً معهم لأنه كان أكبرهم سناً.

كان أبوها معتاداً غالباً على طردهم من هذا الحقل بواسطة عصاه الخشبية السوداء، ولكن كيه الصغيرة عادة تحذرهم منه عندما تراه قادماً، بالرغم من ذلك لا يبدو أنهم شعروا بالسعادة مثل تلك الأيام، أبوها لم يكن سيئاً جداً في تلك الأيام، بالإضافة إلى ذلك أمها كانت على قيد الحياة، كان ذلك في قديم الزمان، أما الآن فهي وأخوتها قد كبروا وأمها قد ماتت، تزي دن قد مات أيضاً، وقد ذهبت عائلة الوترز إلى إنجلترا. كل شيء تغير، وهي الآن ذاهب بعيداً تاركة بيتها كالآخرين.

Model translation (as suggested by researcher)

جلست إلى النافذة تراقب المساء يجتاح الحي. كان رأسها يتكوى على ستائر النوافذ، وقد انبعث إلى أنفها رائحة الغبار المعشعشة فيها.

عبر بعض الناس، وكان الرجل الذي يسكن البيت الأخير عائداً إلى بيته. سمعت طقطقة خطوات أقدامه على طول الرصيف الأسمنتي ومن ثم خشخشتها فوق ممر الحصباء قدام البيوت الحمراء الجديدة. ذات يوم كان هناك حاكورة اعتدنا أن نلعب فيها كل مساء مع أبناء الجيران. ثم اشتراها رجل من بلّست وشيد فيها بيوتاً - ليست كبيوتهم البنية الصغيرة، بل بيوتاً من طوب فاتحة اللون وأسطح لامعة.

اعتاد أولاد الحي أن يلعبوا في تلك الحاكورة - أبناء ديفنز وأبناء ووترز وأبناء دنز، وكيه الصغير المعتقد، كما كانت تلعب معهم هي وأخوتها وأخواتها، ولم يكن إيرنست يشاركهم اللعب قط إذ كان أكبر منهم كثيراً. كان أبوها يطردهم من بعضاه الخشبية السوداء، ولكن كيه الصغير كان ينبهم منه عندما يراه قادماً. ومع ذلك كانوا سعداء في تلك الأيام، لم يكن أبوها سيئاً جداً في تلك الأيام، كما لم تك أمها قد قضت بعد. كان ذلك قديماً جداً طبعاً. كبرت وكبر اخوتها وخواتها قبل أن تتوفى أمها. توفي تري نَن هو الآخر، وعادت عائلة ووترز إلى إنجلترا. كل شيء يتغير. وهي الآن سترحل ومستترك بيتها كما الآخرون.

The Post-theory rendering of the same student and observations and TAPs.

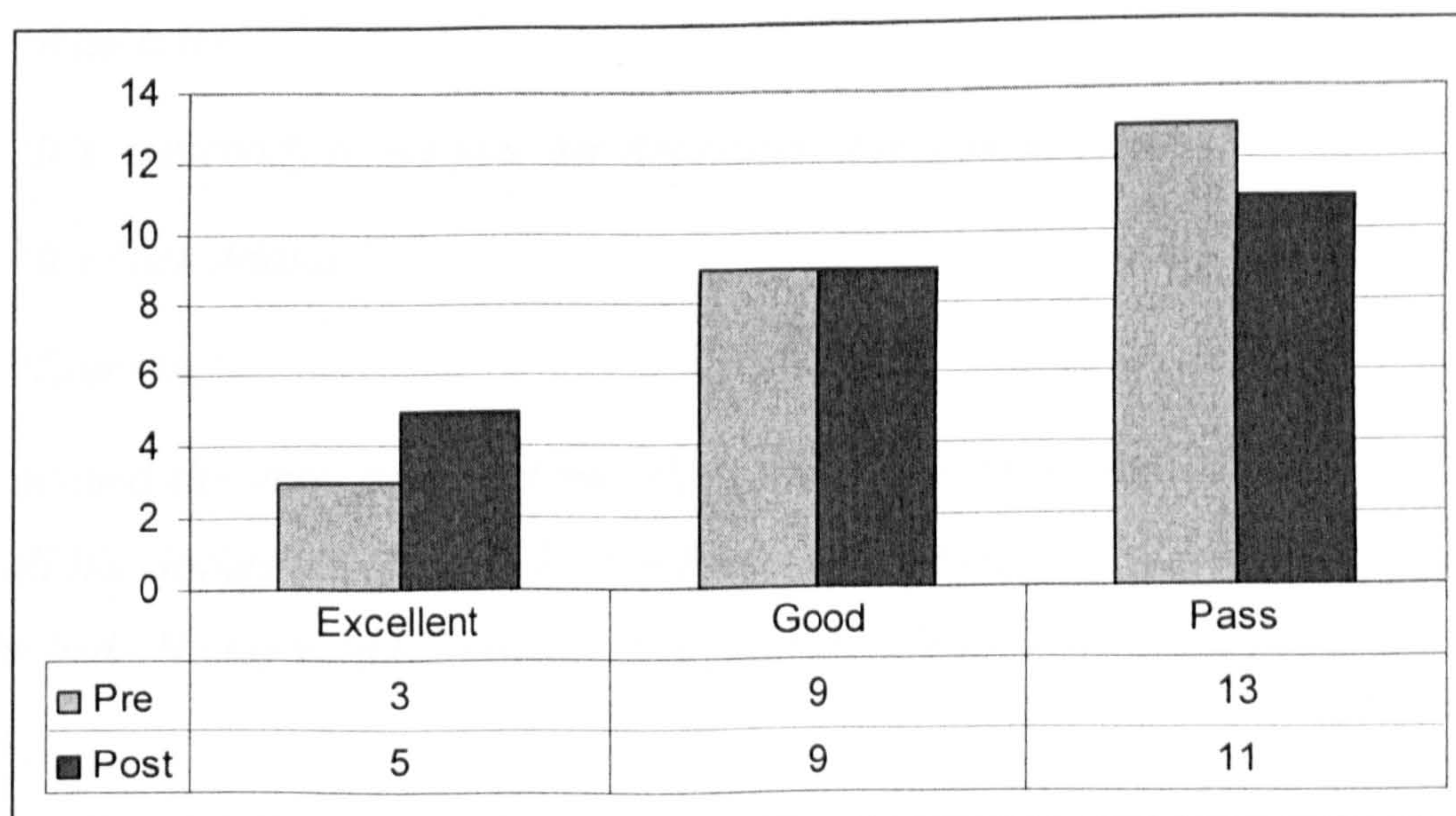
جلست إلى النافذة تراقب المساء وهو يجتاح الحي. كان رأسها يتكوى على ستائر النوافذ انبعث إلى أنفها رائحة الغبار الموجودة في الستائر.

بعض الناس مروا، وكان الرجل الذي يسكن في البيت عائداً إلى بيته، لقد سمعت طقطقة خطوات أقدامه القاسية على طول الرصيف الموجود قبل البيوت الحمراء الجديدة والذي لم يخيم عليه الظلام بشكل كلي. في فترة ما من ذلك الزمن كان هناك حقل حيث كنا كل مساء معتادين على اللعب مع بعض أطفال الجيران. عندها في ذلك الوقت اشترى رجل من -بيل فاست- الحقل وبنى فيه بيوت ليست كذلك البيوت البنية الصغيرة، لكنها بيوت مشرقة مبنية من الطوب ذات أسطح مشعة.

كان أطفال الحي وهم - الديفنز والوترز وكيه المعقدة الصغيرة وهي وأخوتها وأخواتها- معتادون على اللعب معاً في ذلك الحقل، إلا أن إيرنست لم يلعب أبداً معهم لأنه كان أكبرهم سناً.

كان أبوها معتاداً غالباً على طردهم من هذا الحقل بواسطة عصاه الخشبية السوداء، ولكن كيه الصغيرة عادة تحذرهم منه عندما تراه قادماً، بالرغم من ذلك لا يبدو أنهم شعروا بالسعادة مثل تلك الأيام، أبوها لم يكن سيئاً جداً في تلك الأيام، بالإضافة إلى ذلك أمها كانت على قيد الحياة، كان ذلك في قديم الزمان، أما الآن فهي وأخوتها قد كبروا وأمها قد ماتت، تزي دن قد مات أيضاً، وقد ذهبت عائلة الوترز إلى إنجلترا. كل شيء تغير، وهي الآن ذاهب بعيداً تاركة بيتها كالآخرين.

All participating students' pre-theory versus post-theory performance table, and bar graph representation.



Text XXI: (p. 177) (exercise 28)

“Outside the arc-light shone through the bare branches of a tree. Nick walked up the street beside the car-tracks and turned at the next arc-light down a side-street.

Three houses up the street was Hirsch’s rooming-house. Nick walked up the two steps and pushed the bell. A woman came to the door.

‘Is Ole Andreson here?’

‘Do you want to see him?’

‘Yes, if he’s in.’

Nick followed the woman up a flight of stairs and back to the end of a corridor. She knocked on the door.

‘Who is it?’

‘It’s somebody to see you, Mr Andreson,’ the woman said.

‘It’s Nick Adams.’

‘Come in.’

Nick opened the door and went into the room. Ole Andreson was lying on the bed with all his clothes on. He had been a heavyweight prize-fighter and he was too long for the bed. He lay with his head on two pillows. He did not look at Nick.

- The text comes from ‘*The Killers*’ of Ernest Hemingway. Its theme can be summarised in that ‘death is inevitable’ and that people learn and grow through their experiences. It is full of descriptions given by the speaker who tells the story,

- A randomly selected pre-theory rendering. Observations and TAPs.

في الخارج وبشكل شبه مقوس أشعت عبر الأغصان الجرداء من الشجرة. اقترب نك من الشارع بجانب الشاحنات وسار باتجاه الشارع الفرعي السفلي ذي الأقواس المضيئة، لقد كان بيت هيرتش بعد ثلاثة منازل من أعلى الشارع. تخطى نك الدرجتان ودق الجرس، جاءت امرأة إلى الباب.

- هل أوليه أندرسون موجود؟

- هل ترغب برؤيته؟

- نعم إذا كان موجوداً.

تبعك المرأة إلى الأعلى مسافة عدة درجات ثم رجع إلى نهاية الممر. دقت المرأة على الباب.

- من هناك؟

- هناك من يريد أن يراك، سيد أندرسون، أجابت المرأة.

- إنه نك آدمز.

- تفضل بالدخول.

فتح نك الباب واتجه إلى داخل الغرفة حيث كان أندرسون مستلقياً على السرير مرتدياً كامل ملابسه. لقد كان مصارعاً من الوزن الثقيل بحيث أن السرير لم يتسعه. كان مستلقياً برأسه على وسادتين. ولم ينظر إلى نك.

- Model translation (as suggested by researcher)

أشع في الخارج عبر الأغصان الجرداء من الشجرة المصباح. صعد نك إلى الشارع بجانب الشاحنات واستدار باتجاه المصباح الثاني في الشارع الفرعي. وكان بيت عائلة هيرتش ثالث بيت فيه. صعد نك درجتا البيت ودق الجرس. جاءت امرأة إلى الباب.

- "أوليه أندرسون موجود؟"

- "أترغب برؤيته؟"

- "نعم إذا كان موجوداً."

صعد نك سلماً من الدرج تابعاً المرأة إلى الأعلى ومشى إلى نهاية الممر. طرقت المرأة الباب.

- "من هناك؟"

- "هناك من يريد أن يراك، سيد أندرسون"، أجابت المرأة.

- "أنا نك آدمز."

- "تفضل بالدخول."

فتح لك الباب ودخل الغرفة. كان أندرسون مستلقياً على السرير بكامل ملابسه. كان في ماضيه مصارعاً من الوزن الثقيل، ولذا كان أطول من السرير. توسد وسادتين. لم ينظر إلى لك.

- The Post-theory rendering of the same student and observations and TAPs.

في الخارج وبشكل شبه مقوس أشعت عبر الأغصان الجرداء من الشجرة. اقترب لك من الشارع بجانب الشاحنات وسار باتجاه الشارع الفرعي السفلي ذي الأقواس المضئية، لقد كان بيت هيرتش بعد ثلاثة منازل من أعلى الشارع. تخطى لك الدرجتان ودق الجرس، جاءت امرأة إلى الباب.

- هل أوليه أندرسون موجود؟

- هل ترغب برؤيته؟

- نعم إذا كان موجوداً.

تبع لك المرأة إلى الأعلى مسافة عدة درجات ثم رجع إلى نهاية الممر. دقت المرأة على الباب.

- من هناك؟

- هناك من يريد أن يراك، سيد أندرسون، أجابت المرأة.

- إنه لك آدمز.

- تفضل بالدخول.

فتح لك الباب واتجه إلى داخل الغرفة حيث كان أندرسون مستلقياً على السرير مرتدياً كامل ملابسه. لقد كان مصارعاً من الوزن الثقيل بحيث أن السرير لم يتسعه. كان مستلقياً برأسه على وسادتين. ولم ينظر إلى لك.

All participating students' pre-theory versus post-theory performance table, and bar graph representation.



Text XXII: (exercises 29 and 30)

'Melmoth the Wanderer' (1820) by Charles Maturin (Fowler 223)

"As Melmoth leaned against the window, whose dismantled frame, and pieced and shattered panes, shook with every gust of wind, his eye encountered but that most cheerless of all prospects, a miser's garden – walls broken down, grass-grown walks whose grass was not even green, dwarfish, doddered, leafless trees, and a luxurious crop of nettles, and weeds rearing their unlovely heads where there had once been flowers, all waving and bending in capricious and unsightly forms, as the wind sighed over them. It was the verdure of the churchyard, the garden of death. He turned for relief to the room, but no relief was there – the wainscoting dark with dirt, and in so many places cracked and starting from the walls – the rusty grate, so long unconscious of a fire, that nothing but a sullen smoke could be coaxed to issue from its dingy bars, - the crazy chairs, their torn bottoms of rush drooping inwards, and the great leathern seat displaying the stuffing round its worn edges, while the nails, though they kept their places, had failed to keep the covering they once fastened, - the chimney piece, tarnished more by time than by smoke, displayed for its garniture half a pair of snuffers, a tattered almanac of 1750, a time keeper dumb from want of repair, and a rusty fowling piece without a lock..."

This text is an extract from a Gothic novel. It abounds with features that are worth examining; however, for the purposes of our study, focus is going to be on one feature only: *the foregrounding of inanimate agents and inanimate experiences*. The author achieves this mainly through a highly marked use of verbs, and very peculiar way of using of adjectives. It is worth mentioning at this stage that none of the students participating in this research has read any Gothic literature, which makes translating this extract a unique experience.

Melmoth himself; the hero, is inactive, in that he is the subject (the doer) of a mere two verbs. Moreover though, to emphasise how inactive this hero was, his actions involve neither others nor even any of the surrounding things. In other words, in an extract of 227 words, the subject of our study, we find two intransitive verbs. With

those two verbs Melmoth does not even cause change to any object, where in the first instance, he simply moves, towards the window "*As Melmoth leaned against the window,*" and in the second instance back to the inside of the room "*He turned for relief to the room,*" A third verb which upon a first look seems to involve Melmoth, in fact it does not. It only involves part of his body; his eyes, and in rather an inactive manner, in that he does not even direct his sight and look; whereas "*his eyes encountered but that most cheerless...*", where the verb encounter is not very much of an action which one does on purpose. Meanwhile, on the other hand, the rest of the subjects of the rest of the verbs are inanimate objects:

Foregrounding of inanimate agents and inanimate experiences:

- the window frame shakes with every gust of wind
- leafless trees, nettles and weeds rear their heads and
- all ... wave and bend their forms,
- the wind sighs
- seat displays the stuffing
- nails keep their places
- nails fail to ...
- chimney piece is tarnished
- chimney piece displays ...

Features of a Gothic genre

- mental state foregrounded
- estranging structures
- overlexicalised morbid sentiments and feelings of the hero
- mental state not described, but rather can be inferred from surroundings
- inactive hero, engaging in two actions that involve no objects other than his own body: orienting his own body, and causing no change to any object around him,

- hero has no effect or control over the objects around him
- active surroundings: the window frame and panes shake, the weeds rear their heads they wave and bend, the wind sighs, the seat displays its stuffing.
- objects have feelings (mainly negative): cheerless, unconscious, crazy etc.

Other general features

- alert and defamiliarising style
- things are inferred rather than stated

A randomly selected pre-theory rendering, observations and TAPs.

ما أن انحنى ملثم مقابل النافذة التي لا إطار لها، والمهشمة الزجاج، والتي ترتج مع كل نسمة ريح، حتى واجهت عيناه الأكثر بؤسا من كل المناظر، حديقة بخيل جدرانها منهارة، ممرات عشبية عشبها ليس أخضرًا حتى، أشجار قصيرة بلا أغصان وبلا أوراق، وكمية كبيرة من نبات القريص، والأعشاب الضارة غير الجميلة الأطراف التي كانت يوما ما أزهارا جميعها متموجة ومنحنية في أشكال نزوية وقبيحة، كأن الريح تنهدت عليها. إنها خضرة المقبرة، إنها حديقة الموت. لقد عاد إلى داخل الغرفة من أجل الراحة، لكن لا راحة كانت هناك، الكسوة الخشبية المعتمدة مع القذارة، والمكسورة في أماكن متعددة وتبدأ من الجدران – الحاجز الحديدي الصديء (المدخنة) لم يعرف النار منذ زمن طويل، والذي لا شيء عدا دخان كئيب يمكن أن ينتزع عن قضبانه القدرة، – الكراسي المبعثرة بجنون، عوارضها الممزقة المصنوعة من القصب تتدلى بداخلها، والمقعد الجلدي العريض يظهر الحشوة التي اهترأت أطرافها، بينما مساميره التي بقيت في أماكنها فشلت في إبقاء الغطاء ثابتًا، – جسم المدخنة متسخ بفعل الزمن أكثر مما هو بفعل الدخان، ويظهر على زخرفتها بنصف زوج من علب الزعوط، كتاب إحصاءات رث من عام 1750، آخر عامل الوقت حاجته للإصلاح، وبندقية صيد صدئة من دون مفتاح أمان.

Observations on pre-theory rendering

- No title suggested, although the passage was presented under the title “Melmoth the Wanderer.”
- “... his eye encountered but that most cheerless of all prospects,” comes as “حتى” “عيناہ الأكثر بؤسا من كل المناظر حديقة بخيل واجهت eyes, rather than one eye as per text, are more miserable than all the scenery around, while in fact the text says that his eye; one eye encountered the most cheerless thing.
- The Arabic “ممرات عشبية عشبها ليس أخضرا حتى” is a rather unsuccessful rendering of: “grass-grown walks whose grass was not even green....” It must be mentioned, though, that within my experience in training translation students, the use of ‘even’ has always posed a difficulty, and students seem to use ‘حتى’ as an equivalent, which does not always serve the purpose. Arab linguists have gone as far as to say: ‘حتى تحتت قلوب العلماء’ to express how difficult this word is.
- The rendering of “and weeds rearing their unlovely heads where there had once been flowers, all waving and bending in capricious and unsightly forms,” is a total mismatch and shows that the student has not put enough effort in understanding the utterance let alone translate it, for the Arabic: “والأعشاب الضارة غير الجميلة الأطراف التي” “ومنحنية في أشكال نزوية وقبيحة كانت يوما ما أزهارا جميعها متموجة unlovely edges which have once been flowers which all waved’ (researcher’s retranslation).
- In the rendering of: “It was the verdure of the churchyard, the garden of death.” “إنها” “خضرة المقبرة، إنها حديقة الموت. The emphatic ‘إن’ أداة التوكيد which is a tool for argumentation, makes its use out of place to start with, since the text in hand is by

no means anywhere near argumentation, but rather straight forward narrative. Not only does this rendering change the register but also fails to reflect the past tense in the TT.

- Predication: As the source text is Gothic, it is foregrounded with both mental state and mental process predicates (مسند) e.g. ‘dismantled frame’, ‘pieced and shattered panes’, ‘cheerless prospects’, ‘grass-grown walks’, ‘leafless trees’, etc., within which negation prevails. The Arabic version resorts either to (الإضافة، أي المضاف or to (الإسم الموصول مثل: النافذة التي لا إطار والمضاف إليه مثل: المهشمة الزجاج، ومهدمة الجدران) and for leafless trees, it is seen that TT attempts to match the ST but with limited success. ‘وبلا أوراق. أشجار قصيرة بلا أغصان’ Relaying rather heavily on predication has helped the ST text form its identity, while the Arabic could not reflect the same structure, and thus could not preserve its identity as a full-fledged genre. The prevailing of overt as well as covert negation as in the ST could not be matched in TT.
- Overlexicalisation: Diseased, unhealthy and depressed feelings which can only be inferred from the ST do not seem to be delivered in the TT. The TT does not have the same effect on the reader as it has dealt with the issue as mere narrative description no more. The Arabic: ‘وكمية كبيرة من نبات القريس’ fails to reflect the marked use of the adjective ‘luxurious’ to produce a pejorative effect in “*a luxurious crop of nettles*,”. It is completely missed in the Arabic version, which betrays the ST. For the Arabic ‘كمية كبيرة’ comes from the business administration register. It is as straightforward as can be, and is quite unmarked. As such it fails to reflect the pejorativeness intended in the English version; the ST.
- The rendering “كتاب إحصاءات رث من عام 1750” of “a tattered almanac of 1750” is not successful for a back translation is “a book of statistics” while the ST refers to a diary of the year 1750.

The markedly, and purposefully long and doubtlessly intricate sentence: “*As Melmoth... sighed over them,*” which is meant to keep an uninterrupted flow of objects hitting Melmoth’s sight and thus indirectly unveiling his sensational imaginings, as well as the repetition of ‘and’, as a consequence of which the sentence becomes too long, is not matched in the TT. The TAPs conducted have revealed that effect of the characteristic length of the sentence was not even noticed and thus no effort was made to match this effect in the TT.

TAPs:

- Very difficult piece of text, was my first thought.
- It even blurred my eyes for a few moments.
- I stopped at the expression ‘dismantled frame’ and thought may be very ‘old and in a very bad state of repair’ is the answer, but then I thought this is very much paraphrasing. Then I said since the frame is ‘dismantled’ then it is almost inexistent. As such I came up with ‘التي لا إطار لها’.
- At first I had no Arabic for ‘but’ in “... *but that most cheerless of all prospects...*” and further still no Arabic for ‘prospects’. It is such an odd use of adversation.
- Underpinnings explained, and notes brought up in class in Day Three
- Melmoth himself does no actions:

“his eyes encountered” as opposed to ‘Melmoth encountered’ or ‘he encountered’

Actions done by inanimate things:

the window... shook

crop of nettles and weeds reared their heads

waving and bending in capricious

- Characteristics of Gothic genre

- The notions: foregrounding, and overlexicalisation as stylistic features
- The 'odd' use of verbs
- Contrast between Melmoth who has no control over his environment, and between objects which engage in activities.
- Every object mentioned is animate
- Prevalence of negation
- Incomplete structures as from "He turned for relief..."
- Very long stretch of sentence fragments
- The ST shows the following:
- Text receivers infer Melmoth's state of mind.
- He does not look and see, but rather simply happen to see, "his eyes encountered"
- Luxurious: positive adjective used in a pejorative sense: "*a luxurious crop of nettles...*"
- "*their torn bottoms of rush drooping inwards, ...*"

Model translation (as suggested by researcher)

ملثم الهائم

ما أن أطل ملثم من النافذة، التي يهتز إطارها المفكك جراء كل عصفه ربح ، وألواح زجاجها المهشمة، حتى صادفت عينه لا شيء غير أكثر المناظر كآبة؛ حديقة إنسان بخيل، جدران محطمة، وممرات كستها الحشائش، لم تكن تلك ترقى إلى الخضراء، وأشجار عارية من أوراقها، مقزومة، لا أغصان لها، ووفرة من القراص ، وأعشاب ضارة تحمل رؤوسها غير الجميلة، إذ نمت حيث كانت ذات يوم مكانها ورود. كل تلك وقفت هناك تموج وتتحنى بحركات قبيحة مع كل تنهدة ربح فوقها. تلك كانت كخضرة فناء كنسية؛ تلك كانت حديقة الموت.

إستدار ملمث تجاه الغرفة أستثناساً لبعض الراحة، ولكن أنا يجدها - كساء جدران الغرفة قاتم بما عليه من أوساخ، وفي عدة أماكن برزت فيه شقوق امتدت من الجدران ذاتها، أما حاجز الموقد الصديء، فلم يأنس ناراً منذ طويل أمد، إذ لا شيء عليه سوى دخان مُتَجَهِّمٍ يمكن يُسْتَلَّ من عوارضه القذرة - الكراسي المجنونة، تدلت على عجل من أسافلها ممزقة حشوتها، والأريكة الجلدية العريقة عرضت حشوتها على أطرافها المهترئة، بينما المسامير على أنها ثبتت في أماكنها، لم تفلح بالإبقاء على الأغطية التي ثبتتها ذات يوم مكانها، ورف المستوقد الذي اتسخ بمرور الزمن أكثر مما وسَّخه الدخان عرض زينته؛ جزء من علبة سعوط، وتقويم بال لعام 1750، وساعة أخرستها حاجتها للإصلاح، وبندقية طيور صدئة ولاغلق لها...

Post-theory rendering of the same student, observations and TAPs

ما أن اتكأ ملمث مقابل النافذة التي لا إطار لها والمهشمة الزجاج والتي تهتز مع كل نسمة هواء، حتى وقعت عيناه على أكثر المناظر بؤساً، إذ رأى حديقة مهملة تدل الفوضى فيها على مدى بخل صاحبها، حديقة مهذمة الجدران، وممراتها مليئة بالعشب الذي فقد لونه الأخضر، أشجارها القصيرة بلا أغصان ولا أوراق، ووفرة من نبات القريص بجانب الكثير من الأعشاب الضارة، ليست ذات أطراف جميلة، كان ذات يوم مكانها أزهاراً جميلة، كانت جميعها تنموج وتتمايل في مناظر نزوية قبيحة كما لو أن الريح تنهدت عليها، إنها خضرة المقبرة، إنها حديقة الموت. لقد عاد إلى الغرفة من أجل الراحة، ولكنه لم يجدها. الكسوة الخشبية المعتمدة بما علاها من أوساخ، المكسورة في أكثر من موضع بدايتها عند الجدران، والحاجز الحديدي الصديء أمام الموقد لم يألّف النار منذ أمد طويل، والذي لا شيء عدا دخان كئيب يمكن أن ينتزع عن قضبانه القذرة، والمقاعد المجنونة، عوارضها الممزقة المصنوعة من القصب تدلى تحتها ما بداخلها، والكرسي الجلدي يعرض حشوته من أطرافه التي اهترعت، وبقيت مساميره في أماكنها وفشلت في إبقاء الغطاء ثابتاً مكانه. ورف المدخنة وسخه الزمن لا الدخان، وزينته علب السعوط، وتقويم بالي ظهر عليه عام 1750، ساعة لاتعمل لحاجتها للتعمير، وبندقية ظهر عليها الصدا وليس فيها مفتاح أمان.

Observations

- 'ما أن اتكأ مامث مقابل النافذة' - this rendering suggests that Melmoth leaned on something inside the room facing the window.
- 'حتى رأى' the verb here says: 'he saw' thus making Melmoth the active doer of the action of seeing which in fact was a mere encountering, *and even when the verb is active and transitive, the action was not carried out by Melmoth but rather by part of him; his eye. Further still, what his eye saw was by fluke and not that he directed his sight at a particular thing willingly.*
- "أشجارها القصيرة بلا أغصان ولا أوراق، ووفرة من نبات القُرَيْص" Here we find that the student failed to handle a rather unusual merger between a succession of negative adjectives; "... *dwarfish, doddered, leafless trees, and a luxurious crop of nettles, and weeds rearing ...*" followed with an apparently positive adjective which in fact, is rather cunningly used to give a pejorative effect. The use of the additive 'and' in the ST served this transition quite easily, while since in Arabic the use of 'و' follows different rules altogether, where in Arabic it is used between all the sentence 'elements' that need to be added to one another, rather than camouflaged by the use of a coma except before the last two of a stretch of 'elements' as is the case in English. In this case the students should have thought of a way to make this and marked in his rendering so as to give an equivalent effect.
- TT could be said to have accommodated the foregrounding of inanimate agents and experiences with relative ease. It could be said that Arabic uses such

TAPs

7- All participating students' post-theory performance table

Use of verbs

Melmoth is inactive, while his surroundings are very much so.

In the whole of the text Melmoth is subject of two verbs only; "*Melmoth leaned against the window,*" and "*He turned for relief...*"

B- Overlexicalisation

Depressed and gloomy sentiments

- capricious and unsightly forms
- dwarfish, doddered

C- Defamiliarisation

The text is defamiliarising in that it sets rather unusual perceptions of the comprehensible domestic world we live in. It reverses the assumptions that man to a large extent has control over his surroundings.

D- Foregrounding of inanimate agents and inanimate experiences

Estranging structures:

heavy use of negatives: unlovely heads, unsightly forms

Transitivity an important factor in the analysis of discourse in general and the literary discourse in particular. It is an important factor in expressing power and ideology.

All participating students’ pre-theory versus post-theory performance table, and bar graph representation.

